

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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"EAGER to labour, eager to be happy," formed part of the last prayer of Stevenson, and the petition sums up adequately enough one side—and that the most prominent—of the iridescent personality revealed once more in these letters. One side of his work was derived so directly from Montaigne that it was scarcely possible for letters, however intimate, to reveal his nature more completely than the studies of life and books in which he put so much of himself. There are, consequently, no very fresh revelations made in these two goodly volumes as to the nature or aspirations of "R. L. S.," while so much has been written as to the few external events of his life that even from this side there was little to learn.

Mr. Colvin has done his work excellently. He has provided the 'Letters' with just the amount of comment and annotation needed for their adequate explanation, and has prefixed to the volumes a critical notice which combines, in unusual equilibrium, the informing insight of friendly affection with a sound judgment of life and letters. We learn with regret that this is to be Mr. Colvin's final contribution to the elucidation of his friend's character. Above all, he has had the real courage to use the pruning-knife most vigorously—the only doubt is whether he has used it enough.

For, somewhat to one's surprise, it turns out that Stevenson was by no means a great, or even brilliant letter-writer. The total effect of these two volumes is not calculated to change or heighten our impression of his powers and personality. There are, indeed, passages in these letters worthy of his more formal essays, but they are infrequent, and the majority of the letters are of a business or family character, touched at times with some of his literary graces, but, as a rule, almost as casual and careless in form as the ordinary correspondence of any young well-bred Briton.

It would be idle to expect otherwise. A collection of letters such as this is intended

to fill two purposes—to supply information as to acts and deeds, and to afford some indication of thoughts and moods. Letters containing facts cannot, obviously, be works of literary art, and even the expression of feeling in letters can only become formal in the hands of a prig, and Stevenson had absolutely nothing of the prig about him. The curious result seems to come out that he reveals himself more in his books than in his letters, and the paradox illuminates most instructively certain aspects of Stevenson's art.

Stevenson was an egotist, it is true; he insists upon the fact, and defends it in these very letters:—

"Do you know, my dear sir, what I like best in your letter? The egotism for which you thought necessary to apologise. I am a rogue at egotism myself; and to be plain, I have rarely or never liked any man who was not. The first step to discovering the beauties of God's universe is usually a (perhaps partial) apprehension of such of them as adorn our own characters. When I see a man who does not think pretty well of himself, I always suspect him of being in the right. And besides, if he does not like himself, whom he has seen, how is he ever to like one whom he can never see but in dim and artificial presentations?"

But he wore his egotism with a difference. Your conventional egotist, like Pepys, is interested in all things so far—and only so far—as they affect his own career and pleasures. Stevenson was interested in things mainly, if not entirely, in so far as they affected him as a literary artist. He was, indeed, eager to work, but it was to work at his art; he was "eager to be happy," but it is obvious from these volumes that happiness for him mainly consisted in literary work. He was manly, he was human, and, therefore, touched by the ordinary joys and sorrows of humanity; but they touch him less than others, because he almost at once translates them into objects for the exercise of his art.

This comes out most distinctly in the ineradicable tendency towards moralizing which is shown so prominently in these volumes, and was conspicuous even in his earliest works, the two books of little travels. He himself was conscious of this tendency, which finds expression in such an essay as 'Pulvis et Umbris,' or in the series entitled "Lay Morals" in his collected works. The ethical side of things interests him most of all, and some of the best things in these volumes are little less than sermonettes. Take, for example, the following comments on the breaking of a crank on the Lübeck, when Stevenson was going to meet his mother at Sydney:—

"It is almost incredible, but so well have things been managed by the officers, so excellently has the wind served us, that we hope to be in Sydney only four days late. Perhaps you would be inclined to say, by the kindness of Providence; in my present not quite assuaged condition of annoyance, I would beg you to be done for ever with such partial fancies. The world, the universe, turns on vast hinges, proceeds on a huge plan: you, and we, and all, I potently believe it—used for good, but we are all—and this I know—as the dust of the balances. The loss or the salvation of the Lübeck was weighed, and was decided in the hour of birth of the universe; the interesting case of R. L. S. and his wife alone at Upolu, and his mother waiting to meet him in the

colonies, and his friend Adelaide Boodle expecting a letter in Bournemouth, were all out of court before the first world span, a sphere, in space; we are the cranks of a huge machine—I do believe—of righteousness; we are there to suffer and to be broken, I am convinced, for a good end."

It is only one bred in a manse who would consider such a comment suitable for a letter to a (presumably) young lady.

Now to a mind of this kind—that of a literary artist and an ethical thinker, though not, perhaps, a formal philosopher—letter-writing would scarcely be an adequate mode of expression. For this there is needed a spontaneous interest in the externalities of things, which is psychologically at the opposite pole. A mind like that of "R. L. S." cannot be attracted by the "profundity of the surface." Keen as was his appreciation of the humour of things, it is curious how rarely this is shown in these letters. In writing to his closest friends—the "chums" of his adolescence—he at times adopts the chaffing and sportive tone suitable for such recipients, but there is little that is individual, much that is conventional, in the chaff. It is curious that he who could write so lightly could manage to write so ponderously in turning out what should have been an elegant trifle in the form of an imaginary address from a paper-cutter to the lady who had presented it to him (vol. ii. p. 118).

The truth is that the ease and lightsomeness which were characteristic of Stevenson's literary art came not spontaneously, but as the result of consummate elaboration. Perhaps the most striking confession in the whole of these two volumes is the following postscript in a letter to Mr. Crockett:—

"Be it known to this fluent generation that I, R. L. S., in the forty-third of my age, and the twentieth of my professional life, wrote twenty-four pages in twenty-one days, working from six to eleven, and again in the afternoon from two to four or so, without fail or interruption. Such are the gifts the gods have endowed us withal: such was the facility of this prolific writer!"

Doubtless Stevenson was feeling the enervating effect of the South Pacific, which was to kill him about eighteen months later; but that makes the steady devotion to his work yet more remarkable: there was an iron will, even in the enfeebled frame.

This eagerness for work—that is, for work at his beloved art—was manifested even in the dough-clay days, when most young men, even of the greatest promise, knew not their own mind or their own intention. When first ordered South as a young man of twenty-three, he stopped at Mentone to recruit, and used to walk to a favourite spot to rest, as most convalescents do; but when there he was not occupied with day-dreams of his future, as with most young men, or with the mere passing satisfaction of being alive, as with most convalescents. A characteristic passage indicates that even at such a moment he was occupied with some exercise of his art, and the description shows some signs of that skill in word-weaving which was to grow with him to the last by continuous exercise:—

"I tried for long to hit upon some language that might catch ever so faintly the indefinable shifting colour of olive leaves; and, above all, the changes and little silverings that pass over

them, like blushes over a face, when the wind tosses great branches to and fro ; but the Muse was not favourable. A few birds scattered here and there at wide intervals on either side of the valley sang the little broken songs of late autumn ; and there was a great stir of insect life in the grass at my feet. The path up to this coign of vantage, where I think I shall make it a habit to ensconce myself a while of a morning, is for a little while common to the peasant and a little clear brooklet. It is pleasant, in the tempered grey daylight of the olive shadows, to see the people picking their way among the stones and the water and the brambles ; the women especially, with the weights poised on their heads, and walking all from the hips with a certain graceful deliberation."

Here, at the age of twenty-three, we have the Stevenson of the 'Inland Voyage' indicated in outline, but at the same time see the need of the file before the peculiar Stevensonian *cachet* was produced. If the passage had been written for publication, he would have found the word that indicated the shifting colour of the olive leaves ; it would not have been a "great" stir of insect life, nor would there have been the two "littles" and the two "whiles" in the following sentence. This passage by itself would be sufficient to prove the truth of Stevenson's own statement that it was only by sedulous manipulation and exercise that he attained to that mastery of the English language which characterized him.

The comparative absence of literary effect in these letters is thus an unconscious tribute to the unwearied devotion that Stevenson paid to his art throughout all the depressing influences of ill health and comparative poverty. Except during the adventurous and risky voyage as an amateur emigrant, it is but fair to Stevenson's family to emphasize the fact that he always had at his hand sufficient to keep actual starvation from the door. But only after the publication of 'Dr. Jekyll and Mr. Hyde,' at the beginning of 1886, does he appear to have been able to earn his living by his pen, without any subvention from his family. Nor, up to this time, had he any hope of popular taste turning his way to encourage him in his persevering efforts. He was profoundly distrustful of popular taste, and has some wise, though tolerably contemptuous words about it in these pages.

But through it all—through poverty, ill health, without hope of popular recognition—he stuck steadfastly to the chosen work of his life, and made himself, even somewhat against the grain, the most consummate literary artist of his generation. For these letters clearly enough indicate that the style that charmed us was not natural, but acquired, and acquired at the cost of the most strenuous pains, in circumstances which would have daunted the boldest. Other men have shown something of the same type of courage in facing physical and other difficulties : Darwin, with his continuous fight with his nausea, Carlyle, with his dyspepsia, show something of the same dogged energy ; but both were mastered by the idea and the inspiring influence of a truth which they wished to impress upon the world. With Stevenson the artistic impulse led to the same persevering efforts to attain his ideal. Strange as it might seem, one can trace much of his success in his elected calling to the Calvinistic environ-

ment in which he found his upbringing, and against which he had early rebelled.

The only case which at all affords an adequate parallel to that of Stevenson in the annals of British literature is that of a far greater man, Sir Walter Scott, in his latter days. The response of Scott to the plain call of duty has always been a lesson and an inspiration to men of letters, but Stevenson's consistent pursuit of his art has also just and serious claims to our admiration. The motive was more impersonal, the call of duty was less direct, and Stevenson in early days had not the world's eye upon him like Scott, and had not, therefore, so signal an incentive to bear himself worthily in the time of trial. Most men would have failed to pass the test of courage which was undergone by Stevenson in fighting for his art against ill health, against poverty, against the world's neglect.

There is a passage in these 'Letters' which shows that Stevenson was aware of a possible parallel. In writing to James Payn, to console him for the pains and sorrows that had befallen him in old age, he recalls with "legitimate pride" that through twelve hours of nausea he had stuck to his work on 'Admiral Guinea' ; and he continues :—

" We really should have an order of merit in the trade of letters. For valour, Scott would have had it ; Pope too ; myself on the strength of that castor oil ; and James Payn would be a Knight Commander."

Yet, curiously enough, he appears to have regarded Scott's exhibition of heroism in his old age as depressing rather than encouraging ; both in a letter to his father and in the following passage he depreciates Lockhart's 'Life' as compared with Scott's novels :—

" I re-read the other day that heart-breaking book, the 'Life of Scott.' One should read such works now and then, but O, not often. As I live, I feel more and more that literature should be cheerful and brave spirited, even if it cannot be made beautiful and pious and heroic. We wish it to be a green place ; the 'Waverley Novels' are better to re-read than the overtrue 'Life,' fine as dear Sir Walter was."

It was characteristic of his own essential modesty that he should thus elevate the claims of art so much above those of the artist. We have exactly the same problem placed before us by these 'Letters' of Stevenson. Clad in the same fine raiment as that "Edinburgh Edition" of his works which the piety of his friends has raised as a memorial to him, they naturally call into competition the life and the works. Judged from a literary point of view, the 'Letters' cannot, as a whole, compare with those portions of his works written by himself without collaboration ; but the picture they present of a brave young spirit fighting continuously with insistent death, solely in the interests of the highest of the arts, must remain for all time as an example and an inspiration to his fellow-artists.

Book-Prices Current. Vol. XIII. (Stock.) We have not much fault to find with the new volume of Mr. Slater's ever-welcome publication. Nearly all the improvements which we have urged in previous notices have been adopted, and doubtless both publisher and editor are congratulating themselves on having silenced at least one critic.

But we are not yet convinced that 'Book-Prices Current' is so perfect as, with a little extra trouble, it might be. Several of its entries are irritatingly misleading—Mr. Slater taking it for granted that auction catalogues are infallible. As a matter of fact they sometimes require a good deal of looking after ; and this is not to be wondered at, seeing the vast quantity and variety of books which a cataloguer has to handle in the course of the season ; it is impossible for him to be accurate in every point, and the wonder is that he makes so few errors. The fine copy of the excessively rare 1504 edition of the 'Letter of Vespuccius' ('Book-Prices Current,' No. 5006) is described as "Mr. Tite's copy, and sold at Sotheby's in March, 1864" ; this should have been described as Sir William Tite's copy, which was sold at Sotheby's in May, 1874. The price paid for the copy of the 'Poliphili' ('B.-P. C.,' 6114) would seem to indicate that this celebrated book has fallen in value, but this example, catalogued as perfect, was found when it came up for sale to have one leaf in facsimile. So, too, the copy of the Kilmarnock Burns ('B.-P. C.,' 6503) was originally catalogued as having "two leaves mended," but before it was sold it was found to have two leaves in facsimile and over twenty mended.

It may be urged that these points too trivial in character to be mentioned, but such slight defects have in the auction-room an influence altogether out of proportion to their abstract importance. The defects of every rare book should be most scrupulously recorded in 'Book-Prices Current,' otherwise its value for reference purposes must remain an uncertain quantity. Mr. Slater is not always sufficiently careful in transcribing the title-pages of his catalogues. He describes as "a portion of a dramatic and miscellaneous collection" the "portion of a dramatic library of a gentleman" sold at Christie's on February 21st and 22nd. There was nothing miscellaneous about this choice dramatic collection ; it was no secret—to any one but Mr. Slater—that the books belonged to Sir Henry Irving, and most of them had his book-plate. In the case of the sale of Lord Revelstoke's library at Christie's on July 11th, the most interesting lots in the sale, 'Helyas, the Knight of the Swan,' and the fine First Folio Shakespeare, did not happen to belong to Lord Revelstoke ; the former was Lord Methuen's, and the latter came from abroad. It too often happens, in this useful crematorium of a score of catalogues, that more than one property are fused together, and the names of many proprietors entirely suppressed. These facts do not affect the primary value of 'Book-Prices Current' as a work of reference, but the pedigree of rare volume is always a matter of bibliographical interest.

Although the new volume of 'Book-Prices Current' contains more entries than its immediate predecessor, it is not so interesting as that of last year, which comprised the second and third portions of the Ashburnham sale. Buyers have had to pay considerably enhanced prices for books of by no means supreme literary interest. The absurd prices paid for the earlier productions of Mr. Kipling and R. L. Stevenson cannot last, for they have no permanent literary

interest. Why collectors should give such things house room we cannot conceive. In the case of the Kelmscott Press books, which have so much increased in value since they were first published, we believe, with Mr. Slater, that even the prevailing high prices will be much enhanced, in spite of the fact that the set sold so recently as November 1st showed a drop of 76*l.* on that which was sold on July 7th.

Letters from Lady Jane Coke to her Friend Mrs. Eyre at Derby, 1747-1758. Edited, with Notes, by Mrs. Ambrose Rathborne. (Sonnenschein & Co.)

The writer of the correspondence which Mrs. Rathborne has edited with exceeding assiduity was the daughter of the Marquis of Wharton, the profligate politician who boasted that he had sung King James out of three kingdoms with 'Lillibullero,' and the sister of that worthless Duke of Wharton whom Pope scarified as

A fool, with more of wit than half mankind ;
Too rash for thought—for action too refin'd ;
and so on. She herself was described in youth by Lady Mary Montagu as "one of the agreeablest girls upon earth," and she seems to have been one of those excellent, even-tempered women who are given to great and even to undistinguished families to make up for male deficiencies. She was married to two husbands, and spent a highly comfortable widowhood in town, at Windsor, and at various watering-places. Mrs. Rathborne informs us that she has now become a ghost—kindly one, surely—because the artist of her portrait was cruel enough to deprive her of four fingers, which she is still attempting to recover by wandering about Longford. She was, or is, really the last person to be disturbed by trifles of that sort. But the dear creature, when reduced to cold print, does not precisely shine as a correspondent. Her letters are short and almost unreflective of feeling. She mixed in the best society, and thought, with a good many other people, that the Miss Gunnings were improper, but was far more charitable towards the Princess of Wales, the mother of George III., than the majority of her contemporaries :—

"The death of the Prince put an end to all fashions, and I do not believe there will be any change in the mourning till they go into white gloves. The behaviour of the Princess in this melancholy occasion has been so proper, that I have not heard one fault found with her; the King is excessive good to her and fond of the children, who are all to live with her. I know no news but what the papers will tell you."

As Mrs. Rathborne very pertinently observes, Lady Jane Coke wrote "you was" for you were. We may remark, on our own account, that she carried on the fashionable habit, satirized by Vanbrugh, of calling things "vastly pretty" or "vastly fine," instead of the more blatant "awfully" of the present day. And that is about all, as the following extract, which is thoroughly characteristic of her style, will show. The neighbourhood is that of Windsor, and the island Monkey Island :—

"If I was to give you an account of all the pretty places I have seen in this neighbourhood I should tire you extremely. Cliveden I like the best, though I saw it with the disadvantage of all the Prince's furniture being taken away,

you know he rented it of Lady Orkney; don't tell Mr. Eyre that I think the prospects from the gardens equal at least, if not superior, to any in his favourite country. It stands very high, a steep cliff covered with shrubs, and the Thames running at the bottom, and looks over the most beautiful country I ever saw, interspersed with great variety of houses, villages, and woods; the Duke of Marlborough has a very whimsical island just by us, which pleases me extremely from its singularity. It is in the middle of the Thames—several flowering shrubs, and about ten old walnut trees, which are shade enough, two very ornamental buildings, one where the people live that look after it, with a parlour and bedchamber for the Duke, the other an extreme good room, with a delightful prospect of the river, &c.; but I believe by this time you wish I had done my descriptions."

Mrs. Rathborne was probably conscious that the letters, as they stood, were of little moment. She has attempted, accordingly, to make good these shortcomings by a copious commentary, which considerably exceeds the text in bulk. The result is an animated, but rather confused representation of Lady Jane Coke's "times." Footnotes would, we consider, have been a better arrangement than the introductions to the letters which Mrs. Rathborne has compiled; the application is sometimes unintelligible until you have reached the text of the sermon. She is content, besides, with second-hand information, and none of the best at that, where original sources were easily accessible. The Marquis of Wharton was, no doubt, "a profound and eloquent statesman," but he can be proved a shocking old rascal into the bargain. With Lord Hervey's 'Memoirs' to draw upon, Mrs. Rathborne is satisfied with quoting the 'Dormant and Extinct Baronage' to the effect that Madame de Walmoden exercised considerable influence over George II. Still the editor of these letters has, with much industry, collected a considerable number of illustrative extracts from Horace Walpole, Lady Mary Wortley Montagu, and the contemporary newspapers, and her readers should, as has been said, be grateful to her for the little volume as a whole. It affords confirmatory evidence of the ascendancy over the great world which Horace Walpole attributed to Madame de Mirepoix, the wife of the French Ambassador. Lady Jane Coke evidently regarded the fashion in dress as beginning, continuing, and ending with her :

"The Birthday, and the Lady Seymours, are at present the subjects of conversation. The French Ambassador and the Duchess of Bedford were the two finest women; the first is the pattern for dress, she is not young, but seems to forget that as much as our Dancing Friend; her hair is curled in small ringlets round her face, pinned up behind, a cap not near so big as your hand, and nothing about her neck; 'tis the business of all the great people to entertain her, and she never dines without four courses, and sitting near four hours at dinner; but I forget that this is to be a letter of business."

Even more instructive, and quite modern in their moral, are the allusions to the Derbyshire society in which her friends lived as elucidated by Glover's 'History of Derby.' A Mrs. Barnes, it appears, was the patroness and treasurer of the county assemblies, because she was, apparently, the only lady of the professional classes that the quality would condescend to notice. Yet Lady Jane Coke is perpetually poking fun at her under the undignified name of

Blowzabella, and she is the Dancing Friend of the passage quoted above as well. When the Primrose League delivers up its secrets it is to be feared that honest middle-class families will be shocked by similar revelations of aristocratic contempt.

The History of Lord Lytton's Indian Administration, 1876-1880. By Lady Betty Balfour. (Longmans & Co.)

On the first page of this accurate, interesting, and permanently valuable volume we learn that the British Minister at Lisbon, about to retire from diplomacy in the spring of 1875, had, after consulting his physician, declined the Governorship of Madras, on the ground of danger to his unsound health, but accepted Mr. Disraeli's nomination to the Viceroyalty in the autumn of the same year. Afghanistan and Russia were the cause of the offer, and with Afghanistan the book before us is almost entirely concerned. Lord Salisbury's polite assurance that the appointment was well received may, perhaps, be justified from the columns of party newspapers, but the fact is that it was received at first with absolute incredulity, and afterwards with profound stupefaction. On the other hand, it must now be admitted by the dissentients of the day that the main point of Lord Lytton's policy—the adoption of the "scientific frontier"—meets with more general approbation than was accorded to it at the time he was at Calcutta.

The proofs brought together in this volume of the long-continued treachery of Russia (1869-1873) lead up to the Afghan proposals of 1873 and Lord Northbrook's willingness to accept them. After two wars, we have been since 1881 in the exact position as regards assurances of support to Afghanistan which the veto of the Duke of Argyll, it now appears, prevented our taking up in 1873, and it is clear that the assurances, which, after Lord Lytton's fall, Lord Ripon gave, and which were twice renewed by cabinets presided over by Mr. Gladstone, would have saved us the two wars and the cost involved by the occupation of the Zob, the Gomul, and the Kurram. It also appears incidentally in this volume that Lord Lytton was right in advance upon some matters in which we have subsequently gone wrong. For example, he states with great power the reasons why Kafiristan should not be handed over by us to Afghanistan, a mistake which has been committed since his time.

Lord Lytton went against a great mass of competent opinion in clinging to the occupation of Kandahar. His speech in the House of Lords is printed at length, and is not convincing. He spoke, however, before the present Ameer had proved his strength, and at a time when we had not pierced the Khojak range and made ourselves strong in Fishin. In 1878 he wrote "strongly against the abandonment of Herat to any other Power, Persian or Russian." It is a curious fact that, in face of this opinion of his own, Lord Lytton was a party shortly afterwards to a proposal made to Persia by Lord Beaconsfield's administration to hand over Herat to her. In November, 1879, he wrote that if we annex Kandahar, Seistan may be "given to Persia. But I

should be sorry to see it given to Persia, unless we intend to give her Herat also." The words which follow are omitted, and nothing has ever been published to explain or justify the proposal to Persia which was made, and probably based on this suggestion. When we consider the secret relations of Persia to Russia, and the way in which Northern and Central Persia lay open to the Russian arms, even in 1879, it seems difficult to justify this portion of Lord Lytton's policy, or even to understand it.

The map of India is useful as delineating both "the external frontier of India" and "the political frontier of India," two official phrases on which much turns, and which the India Office are not always anxious strictly to define or to explain. Several names which are rightly spelt on the map are wrong in the text—thus Thal, which in the text is now "Thul," now "Thull." Pishin is thrice printed "Peshin" before we come to the right spelling, but afterwards the wrong occurs again. There is an index, the compilation of which ought to have called the attention of the printers to these errors, but it is imperfect. It is stated that Abdul Rahman (after 1870, but how much after does not appear) was sent by the Russians away from Tashkend "beyond the Oxus till 1880." In 1871 he was living in a palace about forty miles S.S.W. of Samarcand, near Shahrkr-i-Sabz, *i.e.*, on the Russian side of the Oxus, and not "beyond the Oxus" from Tashkend.

Lord Lytton was even more an artist and a man of letters than a diplomatist or a statesman. The book before us, therefore, is not a life, but the account of a political episode in a life. Nevertheless, in his own letters, and even in his "minutes," the cloven foot peeps out. Lord Roberts and Sir Robert Sandeman have given us pictures of that effect of the Punjab system on frontier wars of which the desertion of the Khyber Rifles in the Afridi war is the latest instance. But those distinguished administrators would not have couched their strictures in the language of a minute by Lord Lytton:—

"The Trojan war would probably have been of brief duration had the conduct of it been left to the craft and cruelty of ordinary mortals. But certain bellicose divinities espoused the rival claims.....and took a pleasure of their own in prolonging the conflict. In the same way ourPunjab officers transferred to the Olympian altitudes of the supreme Government a series of miserable quarrels only appropriate to their barbarian birthplace."

Great Britain and Hanover: some Aspects of the Personal Union. By A. W. Ward, Litt.D. (Oxford, Clarendon Press.)

THE institution of the Ford Lectureship at Oxford has already borne excellent fruit, and the self-denying ordinance of resident Oxford historians, who on each occasion have called in the services of outside scholars of real eminence, has added freshness and variety to the historical teaching of a place where London, Cambridge, and Manchester lecturers are, as a rule, as little in demand as Yorkshire or Welsh coals at Newcastle. Dr. Ward's six lectures on the results of the personal union of England and Hanover on the foreign policy of Great Britain are well worthy to be put beside Dr. S. R. Gardiner's sympathetic and lucid

survey of the character and work of Cromwell, and the brilliant, but somewhat fitful light thrown upon the relations of borough and township by Prof. Maitland. Less clear, perhaps, than the former, and less speculative and inspiring than the latter courses, Dr. Ward's "Great Britain and Hanover" is well equal to them in solidity of learning, and in masterly grasp of the great problems under investigation. It is no small feat to have packed into some two hundred moderate-sized pages so copious and elaborate and novel a treatment of a theme which in the past has too often been the sport of malevolent prejudice and one-sided party spirit, rather than the subject of serious and objective investigation. What were the results of the personal union on British foreign policy? Were the interests of England, as party orators freely declared at the time, wantonly sacrificed to those of a petty German principality? Or was it not rather, as local historians have urged, that Hanover suffered the penalty of her defencelessness, and that first the French, then the Prussians, and finally the French again, overran and robbed the accessible dependency of the lord of the otherwise unassailable maritime state? Or were the vital interests of the two countries, as Ranke has implied, so nearly alike that, left to themselves, Great Britain and Hanover would still have pursued a very similar line in most of the great questions that led eighteenth-century statesmen to take a side?

Dr. Ward, as a wary and cautious writer, discerns how at various times each of these different aspects of the union came into play. On the whole, however, he is inclined to see between 1714 and 1755 a real diversity of interests between England and Hanover, and thinks that the risks of a Northern war involved in the Bremen and Verden, and in the Mecklenburg questions under George I., the difficulty of keeping England out of the Polish succession war, and the violent pro-Austrian policy of Carteret in 1742 and 1743 were all cases where Hanoverian interests took precedence over purely British considerations. He is, in fact, inclined to go rather further than we should in regarding the long-continued Austrian alliance as the result of the ancient imperialist tradition of the house of Brunswick. This tendency, perhaps, leads him at times to forget somewhat the self-seeking and contemptuous attitude of the British State towards the Hapsburgs, shown early in the period in the negotiations for the Barrier Treaty, and brought out signally, as all readers of Arneth will remember, in the dictatorial tone adopted by Sir Thomas Robinson at the Court of Maria Theresa. If this were the result of an ancient tradition of loyalty, well might Charles VI. and his daughter wish to be saved from such friends. More important still is the virtual forgetfulness of the necessity felt by the more forward English statesmen of keeping on some sort of terms with Austria as a counterpoise to the necessary hostility of France and Spain, a feeling that even Walpole, with all his deep distrust of Austria and love of peace and French alliance, could hardly have left entirely out of the case. But if Dr. Ward, who looks on Walpole's foreign policy as almost ideal,

tends to take a side against Hanoverian influence at this stage, he makes up for it by his sympathetic and intelligent study of the first two Georges and their German advisers. To see George I. treated as a shrewd statesman of strong character, and the attitude of George II. appreciated at its full worth, is something of a revelation to many English readers; and to recognize statesmanship and capacity in the Hanoverian advisers of the Crown is an even more novel thing in this country. No part of these lectures is more fresh and interesting than the sympathetic yet discriminating notices of men like Bothmer, Bernstorff, Robethon, the Münchhausen, and the Münsters. Were the most prejudiced Tory squire of the period to rise from his grave to read Dr. Ward's account, he would be fain to confess that Hanover was a solid and substantial state, and not a "despicable electorate"; that a North German nobleman might have as good a pedigree and as high claims to consideration as an English peer; and that even foreign courtiers were not necessarily toadies, parvenus, and intriguers. Equally novel to the purely British student will be the preliminary sketch of the early history and traditional alliances of the house of Hanover, a survey so good in substance that it is to be regretted that the lecturer's trick of allusiveness sometimes makes his statements hard to follow to those whose minds are less well stored than his with the details of German history. All through the book there is plenty of new matter. The archives of the English chancery at Hanover yield so much light that we can only hope that some disciple will follow Dr. Ward's advice, and make a thorough investigation of them on the lines here suggested. The newest publications, such as Mr. W. A. Shaw's excellent edition of the "Treasury Papers," are ransacked; fresh light is obtained from them, and the vast German literature on the subject is fully utilized. Nor are such sources as the Carteret papers and other manuscript collections in the British Museum and the Record Office forgotten. Our only regret is that Dr. Ward has not always indicated with sufficient precision what is new as distinguished from what is old. And perhaps his tendency to historical narrative, and his desire to weave his information together in an ordered and stately form, may lead the unwary student to forget that novelty may underlie parts of a continuous story as well as the method of dealing with isolated points of history which finds such favour with some of our younger school of investigators. But the result of Dr. Ward's method is a volume that all will read with profit and interest, though only those who have really worked at the period will fully be able to recognize how real a contribution to our knowledge it contains.

A few misprints and trifling slips may be noted for correction in a future edition. On p. 5, note, line 4, "learning German" should surely be *learning English*; on p. 40, "Manbesson" is a misspelling. Can a fleet "winter in the Baltic" with advantage when the ports of that sea are so often closed by ice? It is impossible to agree to the statement on p. 125 that the Emperor was the "real gainer" by the first Treaty of Vienna, in which Spain got so decided a

step forward towards restoring a position for herself in Italy at the trifling expense of a worthless ratification of the Pragmatic Sanction. On p. 134 "George I." is a misprint for *George II.*; "1770" on p. 144 should be 1740; on p. 159 the type has got shifted in the twelfth line from the top, with disastrous results to the sense; "1752" on p. 184 should apparently be 1759; "Linden" on p. 211 is plainly *London*.

Dr. Ward has only recently been released from official labours which would have occupied the full energies of most men, though they have never stopped, even if they have retarded, his steady efforts to add something to historical science. Within less than two years from his retirement from the principalship of Owens College he has produced a new edition of his 'Dramatic Literature' as well as the present important work. It may be confidently hoped that he will utilize his well-earned freedom to enrich English historical literature with work of the best sort. We should welcome the present book the more warmly if it were but the prelude to the more continuous and elaborate study of early Hanoverian foreign policy which is so badly wanted, and which no one could write better than he.

NEW NOVELS.

Red Pottage. By Mary Cholmondeley. (Arnold.)

'RED POTTAGE' contains at least two distinct threads of matter and sentiment, both strong in kind, but never entirely combined. At any rate, in the opinion of some readers they will scarcely seem to unite sufficiently. This is the most obvious weakness of a clever, well-told story. The emotional feeling is not of a common sort, and the outlook on modern life and manners is touched with vivacity, with something of subtlety even. One strand is made up of close and, at times, humorous observation of character, the other of more tragic elements. But all is produced with a light touch and an admirable absence of the descriptive manner. We fancy Miss Cholmondeley's strength lies rather in the quieter and more homely strain, though the other and less every-day aspect is managed with ingenuity, even with divination of some of the ultimate springs of emotion. Never aggressively witty nor epigrammatic, she yet often says a good thing in a way that makes one wonder why it has not been said before, or not in the same fresh or whimsical fashion. The picture of Warpington, remote, intensely local; the conversation, or lack of conversation, of its neighbours on the green; the arrival in their midst of the vicar's sister (known to Londoners as the author of a clever book); and other persons and incidents, are perhaps the best part of 'Red Pottage.' The vicarage group—the Gresleys, their children, their governess, their sponges hanging on the window-ledge, the well-intentioned, but hopelessly narrow outlook of the family—are, till nearly the end, kept outside the domain of caricature. Mr. Gresley especially, with his "hearthrug" jokes and his priestly prejudices, is an occasion for good remarks on the quality of humour and the great gulf between those who have and those who have it not, or have it of the wrong

sort. A touching and pretty example of friendship is given. Rachel, one of the two women friends, seems, however, to lose something of her personality and charm as the story advances. Some sketches of people, excellent in themselves, but not necessary to the story, detract a little from the sense of balance and proportion. Such, for instance, are the female apostle of humanity and the decadent novelist. Amusing they may be, but new they are not. The interest will for some readers, of course, centre on the problem of conduct presented. It is the special feature of the story, and it makes a difficult position for at least four persons. The source of the trouble is what used to be called an American duel. Some of the circumstances and incidents that grow from it are well imagined and conveyed; but the want of adequate motive for what is done imparts a sense of incredibility to the principal situation. We shall not disclose it nor print quotations, though sundry instances of the author's ingenuity in the plot and her clever, brisk sayings might be furnished.

The Crown of Life. By George Gissing. (Methuen & Co.)

With all the subtlety of this book there is a curious aloofness from life in it. Mr. Gissing shows a remarkable insight into some of the problems of life, and sometimes a quite unexpected perception of the curious complexities of character; yet it is this very unexpectedness which suggests the defect in Mr. Gissing's art. To take a concrete instance: the hero, Piers Otway, is at first represented as an extraordinarily weak and impressionable young man; he is diverted from his purpose by a pretty face or a chance talk, and till quite late in the book he is an easy victim to calf-worship; and yet at the end he appears as a peculiarly constant lover and as a man with much tenacity of purpose and determination. All this makes the reader pause; he examines his recollections, or even analyzes his own character, and he says, "Yes, I know people like that; I am conscious of differences like that in myself; and Mr. Gissing must be a very clever and subtle man to have observed it too." Now a great author does not indulge in such reflections; he joins the hiatuses in his characters and evolves them in such a manner that his readers no longer reflect on his cleverness, but accept his characters as living beings. Mr. Gissing sees how men act, but he does not show why they so act in this book; instead of co-ordinating his characters, he leaves them jumbled as he sees them in life, with much insight into detail, still with little sympathy. This want of sympathy, this aloofness from life, is illustrated by the hero, and is apparent throughout the book. Alexander is not a particularly explicable character, nor is Olga, and as for the love of Piers and Irene, it is a terribly cold-blooded affair, utterly wanting in conviction; and yet Mr. Gissing conveys the impression that he thought their love particularly warm and vigorous. It is an interesting book, of course, but nowhere is it so interesting as where it describes the feelings of the cold-blooded and unsympathetic, yet shrewd and indefatigable worker Mr. Arnold Jacks. Mr. Gissing

paints him well, chiefly, we suspect, because here is very little warm blood in him.

The Lord of the Harvest. By M. Betham-Edwards. (Hurst & Blackett.)

'THE LORD OF THE HARVEST' might so easily have been tiresome that the reader may feel proportionately grateful that it is not so. It is a rustic novel, and every one knows the almost infinite capacity for tedium it may assume in the wrong hands. But this one is by Miss Betham-Edwards, and she knew what she was doing. Farm life in the early Victorian epoch and the pictures of Suffolk scenes and field labour are prettily and softly touched in. So are the characters. The bluff, yet gentle-mannered farmer; his shrewd, bustling housekeeper, on matrimony bent; and a few more, are, so far as they go, real and human. The "lord of the harvest" himself is also good. His family, his avocations, his love for the fine cart-horse, carried to the length of robbing his master of barley to please the horse (which has a touch of fastidiousness in its temperament), are all pleasant. The vicar's children, too, their funny ways and sayings, and particularly their charming young governess Miss Aimée, though slight in texture, are sufficiently developed to make a quaint and lively picture of a by-gone time, yet one near enough to be partly familiar to some readers.

The Ship of Stars. By A. T. Quiller-Couch. (Cassell & Co.)

MR. QUILLER-COUCH claims attention from the very first page of this book by its touching and noble dedication to a man who is worthy of it; and the story itself is not disappointing—quite the reverse. It may be a weakness, but it is undoubtedly a common weakness experienced by the present reviewer, that he attacks with some trepidation a book by an author who notoriously restricts himself to some out-of-the-way corner of the world, even if that author be a Barrie or a Quiller-Couch. To be sure, in these two instances the fear is always misplaced, but it is due to the fact that miniature painting of this kind is, perhaps, more difficult even than the ordinary form of fiction, and is unutterably dull unless it is really good. This story is not exactly miniature painting, but a great deal of its charm depends on the incidental miniature studies of such local characters as the revivalist preacher, the squire who had a mania for saving his own soul, the smith, and Taffy's splendid father the clergyman, and on the loving descriptions of Cornish scenery which make the atmosphere of the story so distinct and out of the common. But the chief merit of the book lies, as it should, in the evolution of the hero: Taffy as a dreamy boy and Taffy as a practical man are both excellent, and both finely consistent; no higher praise can be awarded him than that he is a hero after Stevenson's own heart—this poet who learns to make lighthouses.

The Slave. By Robert Hichens. (Heinemann.)

MR. HICHENS is worth reading—if for nothing else, for his amusing dialogue, and in this respect 'The Slave' is no exception to the rule. The description of society functions

and the talk of brilliant social stars are not perhaps so wittily and fantastically exaggerated as in 'The Londoners,' but they are still very funny, especially in the first part. But in some other respects the book is not so laudable. Perhaps it is the title, which suggests Mr. Zangwill's 'The Master.' The two authors have also this point in common, that both, having a very special and definite line of their own, have gone out of it, and have attempted an ambitious and inordinately long novel on a subject which does not exactly suit them. Mr. Hichens shines in social satire—social burlesque would more aptly describe his vein if it do not seem too depreciatory—but here he has evidently made up his mind it is time he reformed and introduced some psychological study, with a strenuous young man in the upper classes who can suffer in silence, and some of nature's gentlefolks among the lower classes thrown in. There is no desire on our part to scoff at such subjects; they are well enough in their place; but Mr. Hichens is not the man to illustrate them, as he shows by the obviously conscientious way in which he undertakes the task. Mr. Hichens' solemn is just as absurd as, say, a symphony from Mr. Meyer Lutz would be. Mr. Hichens has a vocation, which in itself is a rarity; let him afford the still rarer example of a man who knows it and sticks to it.

The Bread of Tears. By G. B. Burgin. (Long.)

We seem to have read some time ago in the papers that Mr. Burgin travelled in Armenia, or somewhere in Asiatic Turkey, and came to some trouble there. However, here he is back again unabashed, and this portentously foolish novel is the result. Although the book is so very solemn, it almost looks as if Kara Oglou was originally meant to be a burlesque bandit; yet, in spite of his extraordinarily quick changes, and in spite even of the obviously jocose scenes with that played-out character an American old maid, we are inclined to believe that Mr. Burgin changed his mind, and finally meant him to be taken seriously. For one thing, he really does commit two murders, and even Mr. Burgin's sense of humour would not allow his heavy comedian to do that. The only part of the book which is at all real and felt is the very slight bit describing the American missionaries. The real unselfishness and nobility of these men—who are to be found both in Persia and Turkey, exiling themselves for years, and sacrificing everything for a work which produces good results, even though it makes few, if any, real conversions—are described with feeling and genuine humour by Mr. Burgin. Otherwise the book is stupid, and in parts vulgar.

Jenetha's Venture. By Col. A. F. P. Harcourt. (Cassell & Co.)

The Indian Mutiny—though readers are beginning to weary of it—affords material in abundance to writers of fiction. So dramatic, indeed, was it that ordinary sensationalism is completely outdone by a plain recital of the experiences of scores—not to say hundreds—of the English men and women who were in India in 1857. The particular episode on this occasion is the siege of Delhi.

In depicting the circumstances which led up to the heroine's connexion with that siege, and her sojourn in the city, the author shows a rare knowledge of the events and actors of the day, as well as of native character. We have here verbal photographs of Bukht Khan, the ex-subadar, and the most capable commander inside Delhi; Rujub Sing, Hodson's spy; Hodson himself, Montgomery, and Nicholson; while many others, such as Sir James Brind, Sir Henry Norman, Hill, Tombs, Becher, &c., appear in the story. Hodson is described with rather a rough pen, for stern as he was to his foes, he was lovable and gentle with his friends. Nicholson is painted in strong, but somewhat vague colours; but full justice is done to the gallant and gentle Becher. The best portrait of all is that of the late Sir Robert Montgomery, who saved Lahore:—

"To the casual observer Robert Montgomery might not have appeared to be exactly the sort of person to meet a crisis. Looking more like an English squire than the great Indian official, with his clean-shaven face, genial manner, and suave speech, few would have judged that under this quiet and retiring demeanour lay an intellect sharp and piercing, and an indomitable will that never faltered in following out the path his own master-mind had marked out."

The writer of this review can, from his own experience, confirm the accuracy of this description. As to the heroine and hero, both are creations of the author's imagination, but they are strongly drawn.

Charming Miss Kyrle. By Mina Sandeman. (Long.)

If Miss Sandeman's latest tale was as good throughout as her last chapter it would form an excellent love story; but it is unequal, and contains many passages such as these:

"His features were sublimed [sic] with ecstasy in its acme of beatific calm. There seemed to emanate from its whole personality an aroma of spiritual exaltation that was utterly genuine."

"The yearnings of her being were stilled."

"He contrived to accomplish a ghastly smile."

The writer stands in need of literary skill and criticism. Her material is good, but it is not used to advantage.

A Broken Promise. By Violet Whyte. (Pearson.)

The heroine of Violet Whyte's story is seventeen; she belongs to the "airy, fairy," early Victorian type, and is, moreover, an arrant little flirt. Her father, who spells an otherwise commonplace name "Hew," dies, leaving her engaged to a young Australian sheep-farmer of blameless character, but vulgar taste in jewellery. The latter having returned to sell his property at the Antipodes, Dot, who is also called Evelyn, has many flirtatious adventures, and finally falls in love, but not with her fiancé. How she is rescued from a very awkward situation may be left to any reader who wishes to ascertain for himself. It is here that the melodramatic incident, inseparable from fiction of this order, comes in. It is also in this connexion that we are told that the sheep-farmer is "marked as an Englishman" because, amongst other things, he wears "boots of white canvas and patent leather"! Beyond this there is not much to be said about the book, except

that the scenes in the St. Leger family are pleasant reading, and that the heroine herself, if second-rate, is neither wholly unattractive nor improbable for a girl of her age.

NEW TESTAMENT LITERATURE.

*Notes on the Translation of the New Testament: being the *Otium Norvicense* (Pars Tertia).* By the late Frederick Field, LL.D. Reprinted with Additions by the Author. (Cambridge, University Press.)—Dr. Field printed the greater number of these notes in 1881 under the title of 'Otium Norvicense, Pars Tertia,' and distributed copies of the work among his friends and persons interested in the subject. After this distribution Dr. Field prepared additional notes for publication, and others he jotted down in the margin of his own copy of the 'Otium.' The present editor has arranged the three sets of notes, placing the prepared notes in their proper place and marking them with an asterisk, and subjoining the jottings in brackets. He has also inserted a few notes of his own where they seem imperatively required by new investigations. Mr. Knight has also extracted the autobiography which Dr. Field prefixed to his edition of the *Hexapla* of Origen and a part of a notice of Dr. Field written by an intimate friend for the *Cambridge Review* of May 6th, 1885. These extracts treat almost exclusively of the literary life of the man, though his own autobiography also brings out in an interesting manner his character and aims. Mr. Knight might have added with profit to the autobiography the exact titles and dates of the works which are mentioned in it. Dr. Field's notes do not concern themselves with any particular translation of the New Testament, though they deal most frequently with the Authorized Version, the Revised Translation, and the renderings of Dean Alford in his commentaries. They attempt to show how various passages in the New Testament ought to be translated. They specially draw attention to the parallels which occur in the classical writers and to the illustrations of the meaning which these supply. They exhibit great erudition, temperate judgment, sound sense, and a simple desire to reach the truth. They deserve the warmest recommendation, and will well repay perusal. The book is carefully printed, but there is one curious slip which will at once attract notice, as it occurs in the author's own preface. Dr. Field before distributing his 'Otium Norvicense' had gone minutely over the book after it had left the press, and corrected with ink all the errors which he detected. Among these errors was *tantos* in the words "Non nostrum est tantos componere lites," where by a stroke of the pen he turned the *o* into an *a*, but, sad to say, the *tantos* has been allowed to remain.

The Epistle to the Hebrews, the First Apology for Christianity: an Exegetical Study. By Alexander Balmain Bruce, D.D. (Edinburgh, T. & T. Clark.)—The critic approaches this book with respect, since the busy hand which wrote it is now in the grave. It is the last legacy of one who did a considerable work for the better understanding of the New Testament and of the true meaning of Christianity. An interesting figure he was, standing in the strictest and most orthodox of the Scottish churches, and yet doing as much as any one in his generation to spread the light of a new day. He did not write so much for the scholar as for the intelligent layman or the busy minister; and his books may suffer from this limitation. But in this, too, he was true to the traditions of Scottish theology, which has but little life apart from the people, and seeks to carry the whole people along with it as it advances. Peace be to a man singularly brave and genial and good! The present work is a companion to 'The Kingdom of God' (1889), in which the author set forth the original religion of Jesus,

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and to 'St. Paul's Conception of Christianity' (1894), so that the author had the satisfaction of dealing with three distinct types of New Testament teaching. His treatment of Hebrews appeared in the *Expositor* in the years 1888-90, but the reader has now before him the fruit of studies which Dr. Bruce assures us extended over thirty years. The book is dedicated to "A. J. Buist, Esq., and other surviving members of the Free Church at Broughty Ferry, who nearly thirty years ago heard lectures on the Epistle to the Hebrews containing the germs of thought out of which this book has grown." We are told in the preface that the writer has not been satisfied with existing works on Hebrews, which, while they have brought the interpretation to a high degree of perfection, appear to him to have failed to reach the soul of the Epistle, and to make it live to the reader as at first. It is this that he attempts to do. In fixing the original situation to which the unknown writer addressed himself, Dr. Bruce maintains that the Epistle was written to Jews, as the title says—a view which has formidable difficulties to contend with in the description given of the temptations of the readers and the state to which they are on the verge of relapsing; they are not apparently falling into Judaism, but into paganism. The readers were very imperfectly acquainted with Christianity, and the doctrine is arranged for the apprehension of babes, not of those full grown. On the connexion of the thought with Alexandrinism, and specially with Philo, little is said, and the reader is left scarcely satisfied. Nor is any adequate proof adduced of the statement, which occurs repeatedly in the book, that the writer of Hebrews had a fixed written tradition of the life of Jesus, and frequently refers to it. To most scholars historical interest in the Gospel narrative appears to be absent in this Epistle as it is in St. Paul: the earthly Christ is forgotten in the splendour of the spiritual or heavenly. Connected with this is Dr. Bruce's contention (p. 190) that the priesthood of Christ in this Epistle is not only in heaven, but on earth, and that the death on the cross is not only a preparation for the heavenly priesthood, but itself a priestly act. The book as a whole is full of the strong sense, the generous sympathy even with thoughts not quite congenial, and the decided, if gentle putting aside of the harsh mechanism of the old theology, which are to be found in all the writer's works. He treats his author with reverence and admiration, defends him against the charge of error in the location of the altar of incense in ix. 4, extols him as concentrating all priesthood in Christ, so that there is no room left for earthly priests, and finds in him many a thought on the study of which labour is well spent, and which is fit for the earnest meditation of Christian people to this day.

Texts and Studies.—Vol. V. No. 4. *Codex Purpureus Petropolitanus* (N.). By H. S. Cronin. (Cambridge, University Press.)—Mr. Cronin's work deserves great praise. Portions of a magnificent MS. of the New Testament on purple vellum, for the most part with silver, but occasionally with golden letters, have become well known to Biblical scholars, chiefly through Tischendorf's edition of them. These portions were in four different places—Rome, London, Vienna, and Patmos—and consisted of 45 leaves. More recently 182 leaves of a MS. of the same kind were discovered, and bought by the Emperor of Russia. It was soon seen that these leaves were portions of the same MS. as the other 45, and Mr. Cronin has proved this point beyond question. Mr. Cronin has collated these newly discovered leaves, and printed the text of the whole of the MS. as contained in the 227 leaves. He has written a valuable introduction narrating the history of the Codex, reconstructing the leaves, inquiring into the date, and examining the text. The MS. is not one that will advance the criticism of the New

Testament much. It bears a very close resemblance to the Codex Rossanensis edited by Harnack and Gebhardt, also a purple codex. This resemblance was perceived by Gebhardt, and is confirmed by the collation of the leaves now published. Every information in regard to all points connected with the Codex Purpureus Petropolitanus (N.), as Mr. Cronin calls it, is supplied in the introduction, and it is evident that the editor has fulfilled his task with great fidelity and thoroughness.

CHRISTMAS BOOKS.

Now that His Honour Judge Parry has ceased to be inveterately funny, his stories are much more amusing, and Messrs. Smith & Elder, his publishers, will probably soon be in a position to say much more popular. *The Scarlet Herring*, which gives his volume its title, is in the style of the old romantic fairy tale, with the fairies established at Harlech, and a wise old prophet of the Merlin type, who gives good advice and warnings. It is a pretty little tale, and nicely told. 'Aunt Apple-Tree' is also good, and written in a quietly humorous and restrained style. We commend the explanation of the rhyme of 'The Five Little Pigs' to Mr. Max Müller's attention; it is as well put, and as likely to be true, as many other such explanations:—

"The first pig was the Sun, and went into the wide world. The second was the Moon, and stayed behind the clouds. The third was the Earth, in which there was roast meat, and the fourth was the Sea, in which there was none. The fifth little pig was Man, who ran about grumbling at everything." We are assuming that every one is familiar with the rhyme of 'The Five Little Pigs.' Mr. Athelstan D. Rusden's illustrations, though in very pronounced black and white, are praiseworthy.

The Odds and the Evens, by L. T. Meade (Chambers), is the chronicle of a great war between the children of two neighbouring families:—

"In the Carlingford household there were five children in all. In the Frere household there were four. There was no earthly reason why they should not have lived in the greatest friendship and good-will, but they did not; and this story is all about why they did not, and how they did not, and the rest."

Envy, malice, and all uncharitableness seize upon the combatants, the minds of the children are embittered, their strength and wit are misused and wasted, and the most wicked and fascinating of the whole crew, the Dark Rosaleen, nearly comes to her death. A gang of gypsies take part in the fray, yet, strange to say, the war is all carried on in secret, and the grown-up Freres and the grown-up Carlingfords know nothing of the coil, for, like all orthodox families in the fiction of the day, the children lead one life and the parents another. The book is certainly not dull.

The Lips of a Fool (S.P.C.K.) announces itself as "a story for mothers' meetings," and is concerned with the woes of young shopman who marries a deceitful and dishonest girl with a wicked tongue. It is a doleful tale, and we should like the poor hard-worked mothers of the meetings to have more cheering and inspiring literature.—Miss Price's *Two Half-Sovereigns* (S.P.C.K.) is an account of a poor little servant lass, brave and quick and good to the core, who suffered hard times and in the end was rewarded. Miss Price knows how to tell a tale, and 'Two Half-Sovereigns' would be a capital gift-book for a girl.—*Life's Possibilities*, "a book for girls" (Mowbray & Co.), is a collection of stories and thoughtful papers by well-known writers, among whom are Mrs. Walford, the late Mrs. Marshall, Lady Frederick Cavendish, Beatrice Whitby, and Agnes Giberne. The Bishop of Stepney, who contributes a preface, heartily commends the book as being specially useful to those who work girls' clubs or mothers' meetings, and the Bishop of Stepney is a wise man whose opinion is usually worth heeding.

In the Year of Waterloo (Nisbet & Co.), by Mr. O. V. Caine, is a sequel to a capital book which appeared last year, 'Face to Face with Napoleon.' The two lads who were the heroes of the earlier book have naturally grown, and their adventures are more thrilling than ever. Mr. Caine is a close student of the Napoleonic wars, and his readers cannot fail to learn a good deal about the history of that troubled time.—*The Wonderful Talisman* (S.P.C.K.) is a miniature moral tale, dealing with two peasant girls, brightly written and pleasant to read.—In *The Pilgrim Child* Miss T. C. Elmslie tells in a poetical and somewhat rhapsodical fashion the story of the pilgrimage of this world. She will doubtless find many readers, but for ourselves we prefer Bunyan. Messrs. Ward, Lock & Co. are the publishers.—*Pierrette* (Lane), by H. de Vere Stacpoole, is a volume of fantastic tales hailing from many lands and adorned with weird and fascinating pictures. The novel of 'The Little Prince' is perhaps the most attractive of an attractive collection. Prince Florimond lived in Naples, that joyous city of the sea, and he and his little bride passed through many a sad day before the enchanted mandoline brought them together and made an end of all their woes.

Three books for girls which are remarkably like novels except in binding are *The Grim House*, *Cross Purposes*, and *Miss Marjorie of Silvermead*. *The Grim House* (Nisbet & Co.) is by Mrs. Molesworth, and is the story of a tangled mystery, gently and gracefully unravelled. There is no ghost in the matter, though once or twice we begin to hope for one—the "grim house" is just the place for a ghost. But its sad and quiet inhabitants are ordinary living folks, though life is not much of a joy to them till the great mystery is at an end.

—A melancholy interest attaches to *Cross Purposes* (Griffith, Farran & Co.), the last work of that justly popular writer Mrs. Marshall. The book was still unfinished when Mrs. Marshall was seized with the fatal illness under which she sank, and it would have remained a fragment had not her daughter and Miss Evelyn Everett-Green undertaken to finish it. As a matter of fact, the greater part of the book is the work of Miss Everett-Green; but the whole is woven together with considerable skill, and forms a charming chronicle of family life in rural England a hundred years ago.—*Miss Marjorie of Silvermead* (Hutchinson & Co.), which is by Miss Everett-Green alone, is an entirely modern story, and deals with latter-day maidens and their love affairs. Miss Marjorie is a dame of mature years, who is general confidant, adviser, and good fairy, and we find her more attractive than her young and beautiful protégées.

Among the multitude of stories which have for the last five-and-twenty years been served up about Christmas time with little or nothing new about them but a gay back, a title-page, and some change for the worse in their wording, it is a comfort to come upon *Dot and the Kangaroo* (Burleigh), by Mrs. or Miss Ethel C. Pedley. It breaks new ground, will take children into unfamiliar country, with new animals, trees, and flowers, and is full of stirring adventures. It has also the great merit of teaching love of animals. Now and then the author uses hard words. The greatest offender is the Ornithorhynchus Paradoxus, which says: "I can prove by a bone in my body that my ancestors were the Amphitheatre, the Amphilestes, the Phascolotherium, and the Stereognathus!" It will be liked none the worse for this, for it has plenty of story. It is illustrated by F. P. Mahoney.

Wyemarke is the rather singular name of the heroine of a book entitled *Wyemarke and the Sea Fairies*, published by Messrs. Duckworth. Her first adventure was brought about by a "horrid stinging-fish," which, as she explained, "stinged her on her toe," and made her fall down on a wishing-stone on the coast of Brittany. It was "a marvellous stone on which

you have only to stand and wish in order to get anything you want"; and as she in a little quarrel with Marjorie, her cousin, wished she might never see her again, she dropped deep down into the earth until she came to a great cave inhabited by fairies. These fairies lived upon seaweed pods, which turned into whatsoever food they best liked on entering their mouths. In her second adventure, when her cousin is with her once more, the two girls change themselves into lobsters as an amusement, and are as nearly as possible cooked and eaten because they, like all heroines of fairy tales, have forgotten the formula which will enable them to resume their natural shape. They have seven adventures in all, but none of them has the good old fairy-tale ring. Like most of the juvenile literature of the present day, these stories of Mr. Edward H. Cooper's show painstaking fancy, but no imagination. The illustrations are by Mr. Dudley Hardy; the rock which looks like a human figure is decidedly good.

'The Discontented Sparrow' is the first and best story in Mr. Edmund Mitchell's *Chickabiddy Stories*, and it is much the best. Nearly the whole book is about birds, beasts, and insects, and the conception of these stories is much better than the execution. 'The Eagle Horse,' if it had been better told, would have been excellent. There are some verses, on which more care has probably been bestowed, which read much more easily than Mr. Mitchell's prose. The illustrations are by Mr. Norman H. Hardy, and Messrs. Wells Gardner & Co. are the publishers.—We hope that *Dick's Hero*, one of the new stories published by the Sunday School Union, may find its way into many nurseries, for it is extremely pretty and well written. Perhaps Miss Blanche Atkinson has made her two town children, who had only known as much of the country as could be learnt from the sight of one old tree, with sooty brown-looking leaves and dirty black bark, which grew in the backyard of their house in a dingy London street, much more polite in their ways and refined in their language than their education would seem to warrant; but had she done otherwise, would they have become the companions of the squire's grandson—the lordly young Rex? Young readers will follow Dick's adventures with interest; but we like Effie too, and when Dick is adopted by the squire in order to give Rex a companion, and she has to go back to smuts and dinginess, we pity her. Miss Florence Mayerheim's illustrations are pretty.

Mr. E. Velvin was well inspired when the idea entered his mind of making animals confide their own histories and peculiarities of character, and likings and dislikes, to a child with an inquiring mind. *More Tales told at the Zoo* is the author's name for the book; but they are rather reminiscences of days of liberty and adventure, bits of autobiography, fragments of natural history, and pages of bright dialogue. Ella, the child, is accompanied by her nurse, who is full of pithy sayings and small human frailties. "You see, grass and things of that kind want a lot of digesting," said the buffalo to Ella. "So does that story!" exclaimed Ella's nurse, for the buffalo had just been stating that he had four stomachs. Mr. Velvin's method is to make the animals give a large amount of information about themselves. They give it remarkably well, and children will with ease and pleasure learn much from this little book, which is published by the Sunday School Union. The illustrations are an additional feature.—No one can welcome *The Courteous Knight* (Nelson) more heartily than a reviewer weary of the poor inventions which go out into the world calling themselves children's stories. Mr. E. Edwardson's preface says that most of the stories have been supplied by 'The Faery Queen' and the 'Morte d'Arthur.' They are well chosen, and so is the language in which they are told, and they are well illustrated by Mr. Robert Hope.

Messrs. Chapman & Hall have brought out Dickens's Christmas stories in shilling volumes, with coloured frontispieces—*The Christmas Carol*, *The Chimes*, *The Cricket on the Hearth*, *The Battle of Life*, and *The Haunted Man*. These neat reissues should prove popular, but they would be the better for a bibliographical note.

OUR LIBRARY TABLE.

WERE there no books on Egypt that of Mr. Basil Worsfold would be valuable. As it is, we have a library of new books on Egypt, and most of them superior on the political, economical, and commercial side to the volume before us, in which the information comes second hand from the usual sources, Yakoub Artin and Garstin Pashas. On the other hand, this book, considered from the art side, is good; the illustrations are pretty, and most of them useful to students. The author has sketched the mosques and the antiquities for himself, and sketched them well, and this has evidently been the labour of love to which the greater part of his flying visit has been devoted. Mr. George Allen is the publisher, and the badge of Ruskin House which consequently adorns the handsome volume will remind French nationalist readers of the "cavalry of St. George," as they call the "guineas" which in their belief were paid to the Egyptian nationalists as the price of allowing us to undertake that *Redemption of Egypt* which supplies Mr. Worsfold's title.

For Mr. Worsfold's illustrations we have nothing but praise. His politics are simple, and are indicated by the bland optimism of the title. The Anglo-Egyptian official is allowed to praise himself and his methods, and the self-laudation is not checked by independent opinion, which the author had no time—perhaps no wish—to gather. He quotes, for example, at great length one clever Armenian pasha who has been kept in office by us since we went to Egypt. He might usefully have checked this gentleman's complacency by conversation with that still more clever, but much more independent, Armenian Tigrane Pasha, whose friendship with the British agency has had its ups and downs. Mr. Worsfold assumes a heaven-sent improvement in the condition of the peasantry: acquaintance with their opinions would have shown him that the overwhelming superiority of the present state of things is not admitted by the people, though demonstrable to ourselves. We have little complaint to make of our author as regards matters of fact. He has a confused idea of the course of the Nile above where he knows it. At p. 326 it flows "southwards" apparently nearly all the way from Khartoum to the lakes, and certainly "from Lake No it flows southwards to the Great Lakes." No, indeed! Mr. Worsfold's map must be upside down. It is not the case that the possession "of the Sudan" "controls the waters of the Nile." It would not be a practicable operation to cut off from the Nile the torrents of the Atbara, the Blue Nile, and the Sobat, nor to divert the sluggish White Nile in the region of the great swamps, although the contrary has been asserted by statesmen who should have known better. It is hardly so certain as Mr. Worsfold thinks that the British race cannot live permanently in the Egyptian climate, and the difficulty is not that the climate is "so hot and so dry" for the heat and dryness are not greater than in parts of Australia where Englishmen work all the year round in the open air and rear healthy children. The difficulty is rather the coast and river fever than the desert heat and drought.

FROM the introduction to the Rev. W. K. R. Bedford's *Outcomes of Old Oxford* (Robinson) it would seem that some polite lady, who loves the author's garrulity, persuaded him to write this book. She cannot have known how dull it would be, or she would not have been so selfish.

It is all about old college friends of the author's who turned out failures in life. They might have been interesting if their stories had been properly told; but Mr. Bedford can hardly write a sentence without dashing off into a parenthesis to point a moral or air an unimportant opinion. The whole book is provokingly dull, as one feels that something might have been made out of each one of the stories if the author had had a little art.

MM. PLON, NOURRIT & CIE. publish *Journal et Souvenirs sur l'Expédition d'Egypte (1798-1801)*, by M. de Villiers du Terrage, edited by his grandson of the same name. The author was an archaeologist attached to Bonaparte's "Commission of the Sciences and Arts," and the most amusing part of his book is that in which he relates the miseries of the members of the Institute after the capitulation of Cairo and before that of Alexandria. General "Abdullah" Menou, the French commander-in-chief, was their devil, and Admiral Keith their deep sea. Menou would not let them leave, and Keith would not let them stay, and they went backwards and forwards from the coast to the British fleet. Menou raved at them. Keith and General Hely Hutchinson were very civil. Sidney Smith, as usual, was too civil by half to our opponents.

THE example of the "Temple Dickens" has led Messrs. Chapman & Hall to issue a cheap edition of the *Pickwick Papers* in two-shilling volumes neatly bound in cloth. Each volume has a coloured frontispiece by Phiz.

WE have on our table *Africa as Seen by its Explorers*, edited by E. J. Webb (Arnold),—*Historic Canterbury*, by the Rev. T. Norman Rowse (S.P.C.K.),—*Matter, Ether, and Motion*, by A. E. Dolbear and Prof. A. Lodge (S.P.C.K.),—*Human Nature*, by Physicist, Part II. (Churchill),—*Chats with the Children on Temperance Topics*, by the Rev. J. Isabel and J. J. Baker (C.E.T.S.),—*Mounting and Framing Pictures*, edited by Paul N. Hasluck (Cassell),—*A Daughter of France*, by Eliza F. Pollard (Nelson),—*Phil of the Heath*, by H. Child (Pearson),—*The Enchanter*, by U. L. Silberrard (Macmillan),—*Tom Graham, V.C.*, by W. Johnston (Nelson),—*The Living Past, and other Poems*, by T. S. Jeffs (Cambridge, Macmillan & Bowes),—*Christ the Protestant, and other Sermons*, by H. H. Almond (Blackwood),—*Henry Scougal and the Oxford Methodists*, by the Rev. D. Butler (Blackwood),—*Idealism and Theology*, by C. F. d'Arcy (Hodder & Stoughton),—*Le Bilan du Divorce*, by Hughes Le Roux (Paris, Lévy). Among New Editions we have *Mountain, Stream, and Covert*, by A. I. Shand (Seeley),—and *The First Three Gospels in Greek*, by Colin Campbell, D.D. (Williams & Norgate).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Caird's (J.) *The Fundamental Ideas of Christianity*, 2 vols. cr. 8vo. 12/- net.

Clarke's (W. N.) *Can I Believe in God the Father?* cr. 8vo. 3/-

Clifford's (J.) *God's Greater Britain, Letters and Addresses*, cr. 8vo. 3/-

Gardiner's (P.) *Exploratio Evangelica*, 8vo. 15/-

Harnack's (A.) *History of Dogma*, translated by W. M'Gillchrist, Vol. 7, 8vo. 10/-

Munger's (T. T.) *Horace Bushnell, Preacher and Theologian*, cr. 8vo. 6/-

Wynn's (W.) *The Apostle Paul's Reply to Lord Halifax*, 5/-

Fine Art and Archaeology.

Carroll (Lewis) *Picture Book*, ed. by S. D. Collingwood, 6/-

Daudet's (A.) *Sappho*, translated by T. F. Rogerson, 10 Etchings, 8vo. 31/6 net.

Gautier's (T.) *Mademoiselle de Maupin*, 19 Etchings, 2 vols. Édition de Luxe, 8vo. 63/- net.

Gibson's (C. D.) *The Education of Mr. Pipp*, ob. folio. 20/-

Marillier's (H. C.) *Dante Gabriel Rossetti*, folio. 105/- net.

Our *Picture Book for all Little Folk*, 4to. boards, 2/6

Rag, Tag, and Bobtail, the *Farmfolk Painting Book*, No. 2, oblong 4to. 2/- net.

Salon of 1899, Plates. Text translated by C. Wason, 52/-

Two *Well-Worn Shoe Stories*, pictured by J. Hassall and C. Aldin, oblong folio, boards, 6/-

Poetry.

Aeschylus, *Prometheus Bound*, translated into English

Verse by E. D. A. Morshhead, cr. 8vo. 2/- net.

Gay's (J.) *Trivia, and other Poems*, 32mo. leather, 2/6 net.

Bibliography.

Spielmann's (M. H.) *The Hitherto Unidentified Contributions of W. M. Thackeray to 'Punch,'* cr. 8vo. 7/6

History and Biography.

Ballou's (Lady B.) *The History of Lord Lytton's Indian Administration,* 1876-80, roy. 8vo. 18/

Bothmer's (Countess A. von) *The Sovereign Ladies of Europe,* 8vo. 16/

British Army, by a Lieutenant-Colonel, imp. 8vo. 12/6 net.

Callow's (E.) *From King Orry to Queen Victoria,* 8vo. 7/6

Collet's (C. D.) *History of the Taxes on Knowledge,* 2 vols.

extra cr. 8vo. 16/

Davis's (H. W. C.) *Balliol College, Oxford,* cr. 8vo. 5/ net.

Dreyfus's (Capt.) *Letters to his Wife, translated by L. G.*

Moreau, or 8vo. 5/

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Fleay's (F. G.) *Egyptian Chronology,* roy. 8vo. 7/6 net.

Forrester's (Hon. J. W.) *A History of the British Army,* 2 vols. 8vo. 36/ net.

Gould's (M. F.) *Military Lodges,* cr. 8vo. 5/ net.

Hazlitt's (W. C.) *Lamb and Hazlitt,* cr. 8vo. 4 6 net.

Henderson's (H. F.) *Eye of Linlathen,* extra cr. 8vo. 6/

Ligne's (Prince de) *His Memoirs, selected by K. P. Wormeley,* 2 vols. roy. 8vo. 42/ net.

Linton's (Mrs. Lynn) *My Literary Life,* cr. 8vo. 3/6

Old Halls, Manors, and Families of Derbyshire, by J. T. : Vol. 3, *The Scarsdale Hundred,* imp. 8vo. 21/

Paterson's (A.) *Oliver Cromwell, his Life and Character,* 8vo. 10/ net.

Pollock's (W. H.) *Jane Austen, her Contemporaries and Herself,* cr. 8vo. 3 6 net.

Ryley's (J. H.) *Ralph Fitch, extra cr. 8vo. 10/6 net.*

Stevenson's (R. L.) *Letters to his Family and Friends, edited by S. Colvin,* 2 vols. 8vo. 26/ net.

Stoddard's (A. M.) *Elizabeth Pease Nichol,* cr. 8vo. 4/6 net.

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TESTE SIBYLLA!

WITH a great cry the Sibyl woke, and left

The long walls of Assyrian Babylon,

Wrenching her torn black robes and locks

undone

From them that hung upon her right and left.

Pale, shrieking, mad, the curious crowd she clef

Swift as a homing swallow, and darted on,

Through leagues of tawny solitude, alone,

Prophesying a riddle as one bereft.....

"Not for To-day I speak, but for To-morrow !

Mad call me ! Liar call me ! Sage and Priest,

To-morrow I shall be the source of Truth ! "

But once she fell, still babbling words of ruth

And yearning hope, and a new tender sorrow,

While up in heaven a star rose in the east.

MARY JAMES DARMESTETER.

THE NEW PAPYRUS FRAGMENT OF ST. JOHN'S GOSPEL.

12, Harvey Road, Cambridge, November 10, 1899.

IN the second volume of 'Oxyrhynchus Papyri,' now just published, Mr. Grenfell and Mr. Hunt have described a third-century fragment of the Gospel of St. John, which is of

very great interest on account of the arrangement

of the book of which it once formed part.

The editors ('O. P., vol. ii. p. 1) show that this

early book must have consisted of twenty-five

papyrus sheets, the one large quire containing

the whole Gospel.

What I wish to point out is that this primitive arrangement of the codex can be illustrated

from the Irish MS. known as the Book of Mulling.

This MS. (a vellum book of the Gospels in

Latin, not later than the ninth century) con-

sisted till lately of five separate quires or fasci-

cules. The first contained all the preliminary

matter, and the remaining four a Gospel each,

that containing St. Luke being made up of as many as thirteen conjugate pairs and two single leaves (Lawlor's 'Chapters on the Book of Mulling,' pp. 6-11).

As to the very small interior margin (about 3 in. for each page) in the Oxyrhynchus codex, it may be remarked that a book of one quire, however thick, can be held open flat more easily than the ordinary book of many quires sewn on to a backing. If any one doubts this, he need only make for himself a paper model of the same size as the Oxyrhynchus St. John. It will be found quite manageable, in spite of its hundred pages.

It is obvious that a book of this kind will account for the loss of the last page of the primitive copy of St. Mark's Gospel much better than the hitherto accepted hypothesis of an archetypal roll.

F. C. BURKITT.

FRANCIS AND BIFRONS.

Washington, D.C., October 25, 1899.

In the *Athenæum* of September 9th Mr. N. W. Sibley quotes, from the Duke of Grafton's 'Autobiography,' a letter from Bradshaw, Grafton's private secretary, in which Bradshaw says: "I have ordered Mr. Francis to secure evidence of the publication in the usual manner."

It is assumed by Mr. Sibley that this Francis was Philip Francis, a clerk in the War Office. This assumption is very improbable. Philip Francis was not an attorney or detective. It would not have been becoming for the Secretary of the Treasury to have given orders to a clerk in the War Office.

It is more likely that the Francis mentioned was another person. In the trial of Almon for libel, June, 1770, the names of the lawyers for the Crown, as given by Almon in his pamphlet containing a report of the trial, were: "For the King, the Attorney-General, the Solicitor-General, and Mr. Morton, Mr. Wallace, Mr. Dunning, Mr. Walker, and Solicitors Nuthall and Francis." There is nothing but the name to identify this Francis with the one mentioned by Bradshaw, but it seems more reasonable that it was the solicitor of that name rather than Philip Francis.

In reference to the Bifrons letter, it is thought by Mr. Fraser Rae, in the *Athenæum* of September 16th, not to be a real Junius. He mentions that Parkes and Merivale had been constrained so to admit. I think they only admitted that Philip Francis was not in Paris at the burning of the Jesuit books in August, 1761. He was in love in the summer of that year with Miss Macrae, and she, in her letter to him of July 10th, reminded him of his disappointment in not being allowed to accompany Hans Stanley to Paris on his mission of peace. She became ill, and another letter of August 22nd apprises Francis of her recovery (Parkes, 'Memoirs of Francis,' vol. i. p. 56). In the following spring (1762) the lovers were united (p. 57).

Merivale, alluding to the second wife of Francis, in a note (p. 196) says:—

"Lady Francis's loose assertions worth much less than Lord Campbell supposed, or I did when I wrote an essay in *Historical Studies* under the title of 'Junius and Mar

Francis wrote "Bifrons," it might be another thing.

Whether Junius wrote "Bifrons" cannot be positively decided. The internal evidence is strong, though not conclusive. The selection of it by George Woodfall, in his edition, is corroborative, as is also the expression in Junius's private letter to George Grenville of September 3rd, 1768, in which he said:—

"Some late papers in which the cause of this country and the defense of your character and measures have been thought not ill maintained, others signed *Lucius*, and one or two upon the new commission of trade, *with a multitude of others* [the italicizing mine], came from this pen. They have been taken notice of by the public."

Again, in his letter to Mr. Grenville of October 20th, 1768, Junius wrote:—

"The Grand Council was mine, and I may say with truth, *almost everything that for two years past has attracted the attention of the public*."

But in a critical examination as to the authorship of the Junius letters it may be well to eliminate "Bifrons" from the discussion—at least until claimant therefor can be shown to have been at Paris in August, 1761.

Parkes says (vol. i. p. 185): "Bifrons was the surname of Janus" (double-fronted). This surname of Janus is appropriate, and accounts for the signature; but the word seems funny. It brings to mind the letter of Horace Walpole to Horace Mann, June 9th, 1768, in which he stated the point of Lord Mansfield's decision in reversing the outlawry of Wilkes—that it was for "some flaw in the Christian name of the county, which should not have been Middlesex, to wit."

JOHN S. MCCALMONT.

LONDON LIBRARY CATALOGUE.

London Library, St. James's Square, S.W., November, 1899.

THE following is a first list of queries which have arisen during the preparation of the new Catalogue. I should be glad if any of your readers could assist me. All ordinary books of reference and catalogues have been consulted, and if there is a query about an apparently well-known person it is because there is disagreement between two or more authorities. Will persons be kind enough not to answer these queries without giving exact source of their information, without which no statement can be accepted? C. T. HAGBERG WRIGHT, Secretary and Librarian.

A.—Wanted full Christian names and particulars of:—

Adams (R. N.). Great Britain's Rank. 1883.

Butler (W.). Pompeii. 1886.

Carey-Hobson (Mrs. M. A.). At Home in the Transvaal. 1896.—Is Hobson or Carey-Hobson the surname?

Chauhard (Capt.). Map of Germany. Fol. 1800.

Edwards (J.). M. A. Art of Landscape Painting in Oil (c. 1865).

Ellis (William). Royal Jubilees of England. 1886.—What W. Ellis?

Favier (—). Factum et Mémoire de M. Favier, ancien Avocat en Parlement dans un Procès Regale. Paris, 2nd ed. 1726.

Fox (J. A.). Key to the Irish Question, 1890, and other Irish papers.

Glen (Rev. James), whose Library was sold by Messrs. Sotheby on March 19th, 1883.—Is he James Glen, of Astrachan, who translated the Genealogical Catalogue of the Kings of Armenia for the Oriental Translation Fund in 1831?

Gustafson (Axel). The Foundation of Death, a Study of the Drink Question. 1884.—Has he used Carl Johan as a pseudonym?

Hall (Mrs. Cecil). A Lady's Life on a Farm in Manitoba. 1884.

Hollingworth (A. J.). Poetical Works, vol. i., 2nd ed. 1858.—Did vol. ii. ever appear?

Johnson (Major E. C.). On the Track of the Crescent, Piraeus to Pesth. 1885.

King (Katherine). Queen of the Regiment, &c.—Is this her maiden name, and did she become Mrs. M. J. Martin?

B.—Are these the same person?—

Bourne (Robert). The Mirror of Christianity. 1836.

Bourne (Robert). Christian Sketch of Lady Maxwell. 1819.

Burnley (James). Looking for the Dawn. 1874.

Burnley (James). History of Wool. 1889.

Gretton (A. L. V.). Vicissitudes of Italy since the Congress of Vienna. 1859.

Gretton (Mrs. George). The Englishwoman in Italy. 1860.

Harrison (J. Henry). Course of Volapük, adapted from A. Kerckhoff. 1888.

Harrison (J. Henry). Dream of the Sea. 1894.—Under pseudonym of A. Lind.

Hodgskin (T.). Travels in the North of Germany. 2 vols. 1820.

Hodgskin (T.). Popular Political Economy. 1827.

Hume (Gilbert). Essay on Combustion. 1831.

Hume (Gilbert Langdon). Chemical Attraction. 1831.

C.—Are the following pseudonyms? If so, of whom?

Compton (Jemima). Gold and Tinsel. 1870, &c.—Mrs. J. Compton Gladstone?

De Powys (T.). Uriel and other Poems. 1857.

De Aula (Hugh). A New Theory of Poverty. 1872.

Eyre (Selwyn). Russian Life. 1878.

Gray (Bertram). A Bitter Christmas. 1885.

Hardcastle (D., jun.). Banks and Banking. 1842.—S. J. Loyd, Lord Overstone?

Hinton (James). An English Madonna (poems). 1884.—George Barlow?

D.—Who are the authors of the following?—

A Family Tour through South Holland, &c. 1831.—Sir J. Barrow?

Compleat History of Magick, Sorcery, and Witchcraft. 2 vols. in 1. 1715-16.—Richard Boulton?

Faust, Part II., translated. 2nd ed. 1842.—W. B. Macdonald?

The introduction is dated Rammercales, Dumfriesshire, 1841.

Observations in a Journey to Paris by Flanders. 1777.—William Jones of Nayland?

Secret History of the Green Room. 3rd ed. 1793.—J. Haslewood?

The Good Nurse. 2nd ed. 1828.—Mrs. Hanbury?

If so, what Mrs. H.?

The Royal Exile. Memoirs of Queen Caroline. 1822.—John Adolphus?

Mr. Riley asserted, as below, that the City scavagers "were originally public officers whose duty it was to attend at the Hythes and Quays for the purpose of taking custom." Mr. Skeat has quoted and accepted this statement, in his "Etymological Dictionary," as decisive on the origin of *scavenger*; but I contend that "no evidence whatever is adduced by Mr. Riley for his assertion that the *scavagers* originally performed the above duty or had anything to do with it" ('Commune of London,' p. 257). This statement of mine is absolutely accurate, as will be seen by quoting in full Mr. Riley's own words from the 'Liber Albus' Introduction:—

"Part of the oath taken by the Scavagers of the City on entering office is to the effect that they will see 'that all chimneys, ovens, and rere-doses, are made of stone, and sufficiently protected against the peril of fire.'"—P. xxiii.

"The City Scavagers, it appears, were originally public officers, whose duty it was to attend at the Hythes and Quays for the purpose of taking custom upon the *Scavage* [i.e. shovage] or opening out of imported goods. At a later period, however, it was also their duty, as already (see p. xxxii) mentioned, to see that due precautions were taken in the construction of houses against fire; in addition to which it was their business to see that the pavements were kept in repair, and that the streets, lanes, and highways were not incommoded by flith."—P. xli.

Mr. Riley, it will be seen, refers to the oath solely to prove that it was their duty to see to precautions, in construction, against fire.

As the whole subject is of some interest, I am happy to relieve the fears of the City's Records Clerk as to a change in the corporate mind by informing him that the oath is quite safe, having been printed by Mr. Riley (1859) in the above volume (p. 313).* Here is the quaint "Serement de scavageours":—

"Vous jurez, que vous surveillerz diligument que les pavements de la ville soient bien et droitement reparés, et nyent enhauissés a nosance des veysnes; et que les chemyns, riues, et venelles soient nettez des fliez et de toutz maners des ordures, pur honestee de la citée; et que tous les chymynes, fournes, terrailles, soient de pierre, et suffisamment defensables encontre peril de feu; et si vous trouvez rien a contrarie, vous monstrez al Alderman, issint que l'Alderman ordeigne pur amendement dicelle."

There is nothing whatever here, it will be seen, to connect them with "taking custom."

Now comes the question of etymology. Mr. Skeat asserts that "the derivation is certainly from the A.-S. *scēawian*, to shew." But why should it not be a foreign word? Godefroy connects the Old French *escavage*, in its various forms, with *escavuer* ("examiner, visit, &c."), and cites from a custumal of Guisnes the apposite passage:—

"Lesdits sieurs ont accoustumé chacun an de faire par leur officiers chacun en droit soy les *escavages* des chemins, hayes, fosses et autres choses nécessaires estre faites, et pour ce font chacun an publier que chacun ses sujets amendent les chemins, cours d'eau, hayes, et autres choses," &c.

The word seems to belong to Flanders and the north-east corner of France, with which region London had close relations. Were not the "scavageours," therefore, from the first, simply (as I say in 'The Commune of London') "inspectors"?

J. H. ROUND.

Literary Gossip.

MR. G. F. BODLEY, the celebrated architect, is printing a volume of verse.

THE portion of the library of the late John Murray, Esq., of 50, Albemarle Street, which Messrs. Sotheby, Wilkinson & Hodge will sell on December 8th and 9th, is perhaps more remarkable on account of what it does not include than for what it does. The late Mr. Murray possessed a choice library of very rare and unique books and MSS.—

* And compare p. 333.

N° 3760, Nov. 18, '99

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the original MS. of 'The Waltz,' the MS. of four cantos of 'Childe Harold,' the MS. of Scott's 'Abbot,' and a number of other gems of a kindred description. One looks in vain through the pages of the sale catalogue for a few of these most enviable treasures; and, as a matter of fact, the portion to be sold comprises the books which are found in most private reference libraries. It includes, however, a few valuable topographical works, such as Eyton's 'Shropshire,' a large-paper copy of Billings's 'Scotland,' Blomefield's 'Norfolk,' Hoare's 'Modern Wiltshire,' Nichols's 'Leicester,' and so forth. One lot is out of the common; it is a letter from Lamb to P. G. Patmore, in which Elia is no longer gentle: "Nature never wrote knave upon a face more legible than upon that fellow's. Coal burn him in Beelzebub's deepest pit," &c.

In the *Cornhill Magazine* for December Sir John Robinson contributes a second instalment of his 'South African Reminiscences,' and gives an account of the past governors of Natal; Mrs. Margaret L. Woods, in another of her 'Pastels from Spain,' deals with El Pardo, the locality which furnishes the backgrounds to many of the pictures of Velazquez; and Mr. C. J. Cornish writes on 'Eagles and their Prey.' Among other contributions are a paper by Mlle. Zélia de Ladevèze on 'Love-making in the Cévennes'; 'Our Square,' by Mrs. Bernard Bosanquet; and Urbanus Sylvan's 'Conferences on Books and Men.' Fiction is represented in this number by Mr. Stephen Crane in a story entitled 'The Second Generation'; 'How Mr. Midshipman Irnidge kept Christmas,' by K. and Hesketh Prichard (E. and H. Heron); 'The Cottage by the Sea,' by William Shirlaw, jun.; and the concluding chapters of Mr. Crockett's serial 'Little Anna Mark.' Mrs. Woods, we believe, is writing a novel, the scene of which is partly laid in Spain at the time of Sir John Moore's expedition.

MESSRS. BLACKWOOD & SONS will publish in the course of this month an anthology of 'Prayers from the Poets,' edited by Mr. Laurie Magnus, author of 'A Primer of Wordsworth' and editor of Herrick in the 'Temple Classics,' and Mr. Cecil Headlam, author of 'The Story of Nuremberg,' &c. This collection takes the form of a calendar of devotion, with one or more poems for each day of the year, and special dates in British annals are marked by appropriate pieces. The editors, who contribute about twenty original translations to the volume, have drawn for the purposes of their selection from all times and countries. They have further been enabled to include poetical prayers still in copyright by the late William Morris, the late Coventry Patmore, the Poet Laureate, Sir Lewis Morris, the Dean of Ely, Mrs. Meynell, Mr. Rudyard Kipling, and others, including some renderings from mediæval Hebrew singers by Mrs. Henry Lucas.

THE life of Capt. Charles Sturt, the Australian explorer, by his daughter-in-law, Mrs. Napier George Sturt, which Messrs. Smith, Elder & Co. will publish on Friday next, has been drawn for the most part from family papers, many of which have been placed at the disposal of the

author by the traveller's relatives and friends, and it will be the first extended narrative of his life. The volume will contain, besides two portraits of Capt. Sturt, maps of his expeditions.

MESSRS. MACMILLAN & CO. will publish before the end of this month an historical work in one volume, to be entitled 'Cæsar's Conquest of Gaul,' by Mr. Rice Holmes, author of 'A History of the Indian Mutiny.' The first part contains a narrative of the conquest and of the events which led up to it; the second part comprises a series of articles on various questions, ethnological, geographical, military, &c., relating to the narrative. The book is based upon personal exploration of battle-fields as well as the study not only of the ancient and mediæval writers, but also of the vast mass of literature which during the past four centuries has been accumulating round the subject. It will be illustrated by maps and plans.

IT is proposed by friends of the late Mrs. Emma Marshall to place in Bristol Cathedral (with the sanction of the Dean and Chapter) a tablet or other memorial in recognition of her literary work and of the service she rendered, especially to the young. If the response to this appeal should be adequate, it is further proposed to apply any sum in excess of that required for the memorial for the benefit of such of Mrs. Marshall's daughters as may seem most to need some provision beyond the very small income to which they became entitled at their mother's death. Subscriptions should be sent to the Rev. J. Gamble, Leigh Woods, Clifton.

AT Bedford College a series of "Occasional Single Lectures" have been arranged for the session 1899-1900. Admission is by invitation ticket, for which application should be made to the secretary of the college. The first lecture will be given by Miss Rose Kingsley next Thursday on French painters. The next, delivered on December 6th by Dr. Priebisch, is to be on Geibel.

MR. H. THORNHILL TIMMINS, the author of 'Nooks and Corners of Herefordshire,' will publish immediately, through Mr. Elliot Stock, 'Nooks and Corners of Shropshire.' The work is founded on a sketching tour made by the author, and is illustrated by some 130 drawings of antiquities and scenes in the county. In the course of Mr. Timmins's journeys he has picked up much local information, and has secured drawings of places and objects which have not been illustrated before.

THE Court at Victoria University has decided, after consultation with the head masters of many secondary schools in Lancashire and Yorkshire, to accept a leaving certificate obtained by examination at the schools as equivalent to a matriculation test. The character of the examination will, of course, be determined by the University.

THE common school system is coming more and more into vogue in British secondary day schools. The Charity Commissioners' scheme for the re-establishment of Leigh Grammar School provides for the education of "boys and girls as day scholars only."

THE novel entitled 'She Walks in Beauty,' by Miss Katharine Tynan, the author of 'The Dear Irish Girl,' 'The Handsome Brandons,' and other books, which will be published by Messrs. Smith, Elder & Co., appeared in serial form in the *Quiver* under the title of 'Pledged,' but it has been so much elaborated and developed for separate publication that the writer considers it practically a new work.

ON the 8th inst. Mr. Thomas Bowman Whytehead was installed as Master, and Sir Walter Besant continued as Treasurer, of the Quatuor Coronati Lodge, No. 2,076.

MR. J. MORGAN-DE-GROOT writes:

"In his notice of my novel 'Even If' in your issue of October 28th your reviewer implies that the book is a translation. May I be permitted to point out that the Dutch version which is about to appear is the translation, and that the English one is the original?"

WHEN the work was published on the Franco-Prussian war, written by German officers who took part in it, of which General Maurice is editing an English translation, the Emperor William took ten thousand copies.

THE decease is announced of Dr. Moritz Busch, famous as the Boswell of Prince Bismarck. He was born at Dresden in 1821, and began his career by translating novels of Dickens and Thackeray. He soon took to political journalism, and plunged into the mysteries of the Sleswick-Holstein question. He became connected with the *Grenzboten*, and edited it for several years, except during an interval in 1864-5, when he lived at Kiel and worked in the newspapers in the interests of the Duke of Augustenberg. After the war of 1866 he became an agent of Bismarck's, and was employed in a newspaper campaign in Hanover in favour of the Prussians. At the beginning of 1870 he was installed in the notorious "Press bureau" at Berlin, accompanied the Chancellor in the invasion of France, and published in 1873 'Graf Bismarck und seine Leute,' the book that made him famous. His full diaries appeared after the decease of his patron, about fourteen months ago.

THE only Parliamentary Paper of general interest this week is another volume of the Appendix to the Final Report of the Intermediate Education, Ireland, Commission (3s.).

SCIENCE

SCHOOL-BOOKS.

Elementary Algebra. By C. H. French and G. Osborne. (Churchill.)—We think the authors are wrong in their opinion "that the text itself of the ordinary Algebras is *hardly ever* understood." The words we have italicized are much too sweeping. At the same time it is undoubtedly true that both in algebra and in arithmetic beginners frequently miss the meaning of certain terms which may appear simply itself to the teacher. "Did I not tell you," said a certain teacher of our acquaintance, somewhat impatiently, to his pupil, a little girl of ten, "that the remainder should always be *lower* than the divisor?" She seemed puzzled, and muttered to a fellow-pupil that it was lower. "I suspect she misunderstands you, sir," said the latter, smiling; "she thinks that by *lower* you mean *lower down on the paper*." And, upon

inquiry, this turned out to be the case. With all the care in the world in the matter of definitions, misunderstandings of this kind cannot always be prevented; and when they occur it is the business of the teacher to remove them. For a work that does not go beyond quadratics the book has a good many pages, as much space is devoted to explanations. These are good and clear, and though here and there they may have to be supplemented by the teacher, they will much economize his labour.

An Elementary Treatise on Rigid Dynamics. By W. J. Loudon, Demonstrator in Physics in the University of Toronto. (Macmillan & Co.)—So far as we can judge from an examination of what we may call test portions of this work, we have no hesitation in recommending it as a useful text-book for students who have already mastered the elements of the calculus and learnt to apply it to particle dynamics. The author plunges a little too abruptly into his subject. Some preliminary discussion of first principles would have improved the book; but this appears to be its sole fault. Conciseness of language is generally combined with clearness, and the diagrams, especially the shaded ones, representing solids, &c., are very good.

The Elements of Co-ordinate Geometry. By S. L. Loney. (Macmillan & Co.)—This is another book which may be safely recommended; but beyond this there is little to say about it. It is written on the ordinary lines, and evidently by an experienced teacher.

A Treatise on Computation. By Edward M. Langley. (Longmans & Co.)—A curious little manual, from which practical computators may gather some useful hints. With most of the short cuts described we were familiar, but one or two are new to us. On the other hand, there is one important abridgment which we do not find in the book, and which might be introduced with advantage, namely, that of multiplying by two, three, four, or more digits straight off in one line. It would take up too much space to explain the process here, but should the author be unacquainted with it and wish to know it, we shall be happy to communicate it to him for his next edition.

Arithmetical. By A. Veitch Lothian. (Blackwood & Sons.)—In this book we find little that calls for any particular remark. It contains an abundance of questions for practice, as well as many examples clearly worked out; but these are merits which it shares with several text-books on the same subject.

Exercises in Practical Physics for Schools of Science. By R. A. Gregory and A. T. Simmonds. Part I. (Macmillan & Co.)—This little manual will be found a useful guide by young experimentalists. Of theory it contains little or none; but with the help of good diagrams it very clearly explains the best methods of practical verification. The proofs of rules and formulae are thus made to rest almost entirely on observation and experiment. For the students for whom the book is intended this is logical and sound teaching. The truths thus learnt inductively can, later on, be deduced formally and rigorously from simpler and more general ones.

SOCIETIES.

LINNEAN.—Nov. 2.—Dr. A. Günther, President, in the chair.—The Rev. G. Henslow read paper on the profliferous state of the awn of Nepal barley. After describing the two varieties *Hordeum caeruleum*, vars. *agieras* and *trifurcatum*, he showed that the inverted flower-buds (which constitute the peculiarity of the monstrosity) were different in the two varieties. In *H. agieras* it commenced at a bend in the flattened awn, with an axial protuberance arising from the middle point; in *H. trifurcatum* the hastate form began with two protuberances, one on each side. In Prof. J. S. Henslow's figures (Hooker's *Ken Journ. Bot.*, i. 1849, pp. 33-40, pls. 2-3) the arrested awn widens, the edges folding over until it forms a "cucullus," while the lateral processes of various shapes grow out at the base (really inverted summits) into what he termed

"wings." His material, however, was not sufficient to enable him to interpret either the cucullus or the wings. The Rev. G. Henslow's specimens showed that the former often assume the form of two glumes more or less coherent by their edges, while the wings became their awns.—Dr. O. Stapf, in criticizing the paper, entered fully into the structure and development of different species of the genus *Hordeum*.—Dr. W. G. Ridewood read a paper on the hyobranchial skeleton of the new aglossal toad, *Hymenochirus boettgeri*. The hyoidean cornua of this animal was shown to be ossified, a fact unique among tailless amphibians. The hyobranchial skeleton is severed into an anterior and posterior portion; and, as in *Pipa* and *Xenopus*, the thyrohyoid bones are intimately related with the laryngeal cartilages. The author considered that the anatomical features presented by *Hymenochirus* tended to confirm the view that *Pipa* and *Xenopus* are genetically related and not convergent types.—Mr. Harold Wager read a paper on the eye-spot and flagellum in *Euglena viridis*. He showed that the principal vacuole at the anterior end of a *Euglena* cell is in communication with the "gullet." The eye-spot, which consists of a mass of pigment granules, is curved around the gullet in the region of the vacuole. The flagellum expands just beneath the eye-spot into an oval or nearly spherical enlargement, and below it is attached to one side of the principal vacuole by means of two basal filaments. The enlargement beneath the eye-spot is probably functional in controlling the movements of the flagellum, and may be stimulated by the light absorbed by the eye-spot.—A discussion followed, in which Prof. Howes and Dr. D. H. Scott took part.

ENTOMOLOGICAL.—Nov. 1.—Mr. G. H. Verrall, President, in the chair.—Mr. A. M. Lea and Mr. C. F. Lounsbury were elected Fellows.—Mr. J. J. Walker exhibited two living specimens of *Bostrychus cornutus*, Fab., obtained from a wooden stool which was brought from Zanzibar.—On behalf of Mr. W. Purley, of Folkestone, Mr. C. G. Barret exhibited the following species of Lepidoptera: *Stigmona trauniana*, *Lozopera beatricella*, *Peronea cristana*, *Cleodobia angustalis*, *Crambus inquinatellus* (var.), *Eudoreia dubitata* (var. *ingratella*), and *Endotricha rammealis*.—Mr. McLachlan showed four examples of *Deilephila lineata*, taken by Mr. E. W. Hainworth at Victor, Colorado, at an elevation of 9,000 feet, on July 23rd; also an ash-twig which had been gilded by hornets, the observation of this curious fact having been made by Mr. W. C. Boyd, of Cheshunt, from whom he received the twig.—Dr. T. A. Chapman exhibited specimens of *Erebia flavofasciata* taken at Campolungo at an elevation of 7,000 feet. He stated that the species occurred only in those places where there was an outcrop of Dolomitic strata belonging to the crystalline schists, and was not met with elsewhere at that elevation, nor was it to be found in association with the same strata at lower levels.—Mr. H. J. Elwes exhibited, and gave a brief account of, a collection of Lepidoptera made by Mrs. Nicholl and himself in a part of Bulgaria which had not previously been visited by entomologists. *Lycaena eroides*, *L. anteros*, *L. zephyrus*, *Metitaea cynthia*, *Erebia gorge*, and *Canonympha typhon* were a few of several interesting forms to which he directed attention.

METEOROLOGICAL.—Nov. 15.—Mr. F. C. Bayard, President, in the chair.—Mr. R. H. Curtis read a paper on the "Diurnal Variation of the Barometer in the British Isles,"—and Mr. G. J. Symons described some experiments made during the hot weather in July with two thermometers 1 ft. below the surface of the ground, with the view of ascertaining (1) the influence of slight shade, (2) the amount of daily range, and (3) the approximate curve of daily fluctuation.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 14.—Sir D. Fox, President, in the chair.—Two papers dealing with the construction and equipment of the Waterloo and City Railway were read. The first paper, by Mr. H. D. Dalrymple-Hay, was devoted to a description of the general features of the line and the methods used in its construction. The second paper, by Mr. B. M. Jenkin, gave an account of the electrical equipment of the line, which was the second underground railway that had been built to be worked electrically.

MATHEMATICAL.—Nov. 9.—Lord Kelvin, President, in the chair.—The Chairman briefly stated that the Council, as announced at the June meeting, had awarded the De Morgan Medal to Prof. W. Burnside, and then requested Major MacMahon to state the grounds of the award. The Chairman then presented the medal, and Prof. Burnside warmly thanked the Council for the honour they had conferred upon him.—The ballot was taken, and the following gentlemen were chosen on the Council for

the ensuing season: President, Lord Kelvin; Vice Presidents, Prof. Elliott, Lieut.-Col. Cunningham, and Prof. Lamb; Treasurer, Dr. J. Larmor; Secretaries, Mr. Tucker and Prof. Love; Other Members, Prof. W. Burnside, Dr. Glaisher, Prof. Hill, Dr. Hobson, Mr. Kempe, Dr. Macaulay, Mr. Macdonald, Major MacMahon, and Mr. Whittaker.—Prof. Burnside communicated a note by Dr. L. E. Dickson on the Abstract Group isomorphic with the Symmetric Group on k Letters; and Major MacMahon spoke "On the Fundamental Solutions of the Indeterminate Relations $Ax - By$."—The remaining papers were read in abstract: "Certain Correspondences between Spaces of n Dimensions," by Dr. Lovett; "On the Forms of Lines of Force near a Point of Equilibrium," "The Reduction of Conics and Quadratics to their Principal Axes by the Weierstrassian Method of Reducing Quadratic Forms," and "On the Reduction of a Linear Substitution to a Canonical Form, with some Applications to Linear Differential Equations and Quadratic Forms," by Mr. T. J. Bromwich; "On Ampère's Equation $Rr+2Ss+Tt+U(r-s^2)=V$," and "On the Theory of Automorphic Functions," by Prof. A. C. Dixon; and "Note on Clebsch's Second Method for the Integration of a Pfaffian Equation," by Mr. J. Brill.

PHYSICAL.—Nov. 10.—Prof. Lodge, President, in the chair.—Mr. F. S. Spiers read a paper "On Contact Electricity."—A paper "On the Heat of Formation of Alloys" was postponed until the next meeting.

HUGUENOT.—Nov. 8.—Mr. W. J. C. Moens, President, in the chair.—The following were elected Fellows: Rev. W. Dawson, Rev. B. Maturin, Major-General E. R. James, Capt. H. S. Jeudwine, Messrs. T. E. Bryers, A. P. Cazenove, T. Cope, S. C. Cory, E. S. Luard, and H. Perrin, and the Linen Hall Library, Belfast.—A paper was read by Mr. W. C. Waller on "Early Huguenot Friendly Societies," being the Society of Parisians, the Norman Society, the Society of Lintot, the Friendly Society, and the Society of High and Low Normandy, founded at various dates from 1687 to 1764. Mr. Waller gave an account of the foundation and subsequent history of these societies, which are all still flourishing in London, and traced to them the origin of similar modern English societies.—A discussion followed, in which the President, Mr. A. G. Browning, and others took part.

HENRY BRADSHAW.—Nov. 15.—Annual Meeting, The Bishop of Salisbury, President, in the chair.—The Report showed the finances and membership of the Society to be highly satisfactory. During the past year the "Rosslyn Missal," the "Roman Missal" of 1474, and the "Processional of the Nuns of Chester" had been distributed amongst members; and it was expected that the "Coronation Book of Charles V. of France" would be issued in about a fortnight. For future years the Council had in view a facsimile in colotype of English Hore B.V.M. of the eleventh century; three Coronation Orders; the Consuetudinary of St. Augustine's, Canterbury; colotypes of early manuscripts of the three Creeds, edited by Mr. Burn; the Benedictine and Pontifical of Robert of Jumièges; the Pie; and Durham Breviaries.—The officers of the Society for the coming year were elected.

MEETINGS FOR THE ENSUING WEEK.

MON. London Institution, 5.—"The Route of the Exodus from Egypt to Palestine," Prof. E. Hall.

TUES. Society of Arts, 8.—"Enamelling upon Metals," Lecture I, Mr. H. H. Cunyngham (Antor Lectures).

—Aristotelian Society, "Remarks on the Predicates of Moral Judgment," Mr. E. W. H. Warburch.

—Institute of British Architects, 8.—"Excavations in Cyprus in 1896," Dr. A. S. Murray.

—Statistical, 5.—"Notes on the Food Supply of the United Kingdom, Belgium, France, and Germany," Mr. K. F. Crawford.

—Institution of Civil Engineers, 8.—"Discussion on 'The Waterloo and City Railway' and 'The Electrical Equipment of the Waterloo and City Railway'."

—Anthropological Institute, 8.—"The Nature of the Arab Jinn, Illustrated by the Present Beliefs of the People of Morocco," Dr. J. G. Frazer.

WED. Society of Arts, 8.—"National Forestry," Mr. D. E. Hutchins.

—Geological, 8.—"Some Remarkable Calcareous from the Eocene Tertiary Strata of Victoria," Dr. G. J. Hinde; "The Eocene Sequences of Rhynie," Mr. H. Lapworth.

THURS. Royal, 4½.

—Society of Arts, 4½.—"Old and New Colombia," Mr. J. Ferguson.

—London Institution, 6.—"The Highest Andes," Mr. S. M. Vines.

—Institution of Electrical Engineers, 8.—"The Cost of Steam-Raising," Mr. J. Holliday; "Influence of Cheap Fuels on the Cost of Electrical Energy," Mr. R. E. Crompton.

FRI. Institution of Mechanical Engineers, 8.

Science Gossip.

LONDON and its neighbourhood were visited by a thick fog on the morning of the 15th inst., which rendered observation of the Leonid meteors quite impossible. But from other parts reports have been received of a considerable number being seen, both in Europe and

America, have been allowing next year. The comet of 1852, regarded as confident November interval two per cent. in 1852 suffered into view November not occur 1905; but stellate watched. MESS out the weekly schrift which new cent Leipzig editor an orga. *AST. N.* by Prof. König and on had all earlier Ascher improp. The J. By (M. This structure would matter not a near full intent to g. It ful which achieve count to co life his his part com who pan too, it, digi bela over arti tice and

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America, although the display does not seem to have been comparable to that of 1866, even allowing for the brightness of the moon on the present occasion. Probably we shall again pass through part of the thick portion of the stream next year, under more favourable conditions. The comet which moves in the same orbit with the meteors has not been seen this year. As regards the stream connected with the defunct comet of Biela, it is difficult to speak with confidence. It was seen on the evening of November 27th, both in 1872 and 1885, the interval being thirteen years, or almost exactly two periods of the comet (which was last seen in 1852), but would seem afterwards to have suffered some perturbation which brought it into view earlier, for a fine display was seen on November 22nd, 1892. Perhaps the next will not occur until thirteen years after that, or in 1905; but the radiant point, which is the continuous Andromeda, will be continuously watched in the third week of November.

MESSRS. SAMPSON LOW & CO. have brought out the first number of *Incubation*, a new weekly, which promises well.—*Coloniale Zeitschrift* is the title of a fortnightly periodical which will be published at the beginning of the new century by the Bibliographical Institute of Leipzig. Dr. Hans Wagner will act as the editor of the journal, which is intended to be an organ of German colonial enterprise.

THREE more small planets are announced in *Ast. Nach.*, No. 3600, as having been discovered by Prof. Max Wolf and Herr Schwassmann at Königstuhl, Heidelberg: two on the 31st ult. and one on the 4th inst. One of the former had already been photographed three weeks earlier, when it was supposed to be identical with Aschera (No. 214), but the identity is now very improbable.

FINE ARTS

The Life and Letters of Sir J. E. Millais. By J. G. Millais. Illustrated. 2 vols. (Methuen & Co.)

THIS is certainly one of the worst constructed books that ever came into our hands. It is often redundant where brevity would be preferable, and brief where more matter is desirable, and besides it is infected by an extravagance of partiality, not altogether inexcusable, that influences nearly every page. Still, however, it is full of characteristic touches, it is often intensely pathetic, and, with all its faults, it affords the best memoir we are likely to get of a life of extraordinary charm. It furnishes, too, an ample and generally trustworthy account of a series of pictures which form, as a whole, the greatest achievement of any one master in this country. Mr. J. G. Millais is better fitted to compile an account of his father's family life than any one else; but not only are his literary shortcomings considerable and his bias manifest, but his technical information is limited, and of the most interesting part of his father's life, the earlier years of his artistic struggles, he is naturally less competent to speak than several of those who have survived the much loved companion of their youth. His carelessness, too, in minor details is, to say the least of it, bewildering, and there is a sad lack of dignity in his jibes at the critics who belaboured the great painter and blundered over his pictures. Naturally enough the artist was intensely indignant at the injustice that, for a time at least, injured him, and he said many things which the contempt

he felt for his assailants in cooler moments made him forget.

The chronicle of Millais's birth, parentage, and schooling, with which the biography opens, is full of details, and it is enriched with some excellent cuts of his juvenile sketches and designs, besides a portrait of Millais in 1841, taken from the capital likeness by John Phillip which has been repeatedly exhibited. Hardly less interesting is a copy of a portrait, by his brother William, of their mother, which is true to the life in every touch; but our memory of the lady compels us to date it at least ten years later than her grandson, who attributes it to 1869.

Here is a sketch of the boy by a contemporary and lifelong friend. It will be remembered that Millais, becoming an Academy student in 1840, was the youngest boy ever admitted to the schools, although the stories of his going there in a pinafore and with his hoop are mere echoes of students' jokes; his mother would have prevented anything of that sort:—

"In the autumn of 1843.....with a host of Probationers (that is Students of the Academy on trial) I entered the Antique School, and was greeted with shouts of 'Hallo! Millais; here's another fellow in a collar!' These cries came from the older Students assembled and drawing from the statues, busts, and what not. Their occasion was myself, then just upon fifteen years old, who it was my mother's pleasure should wear on the shoulders of his short jacket a white falling collar some four inches wide. It so happened that Millais' mother had a similar fancy, and, being younger and much smaller than I, his collar had a goffered edging which, with his boyish features, made him appear even younger than he was. Upon the cries ceasing, there arose from the semicircle of students a lightly and elegantly-made youth wearing such a collar as I have described, a jacket gathered at the waist with a cloth belt, and its clasp in front. With an assured air he crossed the school to where I was standing among the new arrivals. He walked round me, inspected me from head to foot, turned on his heel without a word, stepped back to his seat, and went on with his drawing. It so happened that the ever-diligent Millais, though much further advanced in the Academy and a student in the Life and Painting Schools, condescended from time to time to work among the tyros from the Antique, such as I was. At that time he was exceedingly like the portrait which was painted of him about the date in question, by (I think) Sir E. Landseer [really the likeness by John Phillip]; but there was more 'devil' and less sentiment in the expression of his features. After being inspected, I settled to my work, and forgot all about that ordeal till I found Millais, who was then not more than five feet two inches tall, standing at my side, and, with an air of infinite superiority, looking at my drawing, which he greeted in an undertone as 'Not at all bad.' With such humility as became me I asked his advice about it, and he frankly gave me some good counsel. I ought to have said that, long before this, I had heard of his extraordinary technical skill in drawing and painting, and I revered him as the winner of that silver medal which (the first of his Academical honours) had fallen to his lot not long before; but, he being a pupil in Sass's School and I a student in the British Museum, or 'Museumite,' so-called, I had not come across the P.R.A. to be. Abounding in animal spirits and not without a playful impishness, being, too, very light and small for his age, Millais was the lively comrade—I had

almost said plaything—of the bigger and older students, some of whom had, even in 1843-4, reached full manhood. One of the latter was 'Jack Harris,' a burly and robust personage, a leader in all the feats of strength which then obtained in the Schools, and the same who sat to Millais in 1848-9 as the elder brother who kicks the dog in the picture of 'Isabella,' which is now at Liverpool. Profoundly contrasted as in every respect their characters were, Millais and 'Jack Harris' were comrades and playfellows of the closest order at the Academy. For example, I remember how, because some workmen had left a tall ladder against the wall of the School, nothing would do but on one occasion Harris must carry Millais, clinging round his neck, to the top of this ladder. It so happened that just at the moment the door of the room slowly opened, while no less a person than the Keeper entered, and took up his duties by teaching the student nearest the entrance. Discipline and respect for Mr. George Jones (the Keeper at that time) forbade Harris to come down the ladder, and his safety forbade Millais from letting go his hold. Doubtless the Keeper saw the dilemma, for, without noticing the culprits, he cut short his progress, and left as soon as might be, but not before Millais was tired of his lofty position."

This is the earliest entirely new glimpse we get of Millais at first hand. Between that time and the close of his life we find in these pages what is really a collection of anecdotes derived from all sorts of friends, of all degrees of value, but none which we would entirely omit, though some might well be shortened or relegated to foot-notes or an appendix. The book would read more smoothly if this had been done, certain errors of chronology had been corrected, and a competent revision been instituted in various other ways. The fellow-student brings the boy of 1843 before us; here is what the son has to tell of the close of a career which produced some of the most famous and original pictures of the century, and portraits which in a measure do for his generation what Van Dyck accomplished for the age of Charles I.:

"The last moment he spent in his beloved studio comes vividly back to my mind. I had long wanted him to paint 'The last Trek,' a drawing which he had supplied as frontispiece to my book 'A Breath from the Veldt,' and Mr. Briton Riviere had likewise urged him to do so; and now—pointing to a large white canvas which stood on one of the easels—he whispered, 'Well, Johnnie, you see I have got the canvas at last, and I am really going to begin "The last Trek" to-day.' The subject appealed strongly to his feelings. It was that of a scene I had myself witnessed in South Africa—a white hunter dying in the Wilderness attended by his faithful Zulus. The title, too, seemed to please him (perchance as having some relation to his thoughts about himself); and after talking for some time on various points—such as the atmosphere of the southern plains and the appearance of the parched and sun-cracked soil—he suddenly paused in his walk about the room, and, putting his hand to his forehead, said, solemnly and slowly, 'This is going to kill me! I feel it, I feel it!' The idea seemed to be but momentary. In another minute he was quite calm again, and throwing down his palette, which was already prepared, he pulled out his cards, and quietly commenced a game of 'Patience.' An hour later he felt so extremely unwell that he retired to his own room upstairs, closing the studio door behind him for the last time. He had commenced, though he knew it not, 'The last Trek'! Henceforward he was a prisoner in his own apartment, and everything

that the highest medical skill could suggest was done to prolong his life; but there was no arresting the decline that now set in. Even to whisper became a great exertion for him; he suffered, however, but little pain."

The biographer discusses most energetically the question of his father's debt to the rest of the Pre-Raphaelite Brotherhood, especially to Rossetti—a matter about which no qualified judge had any manner of doubt. On the other hand, a number of prejudiced persons have become so dreadfully confused as to forget that when Millais was a leading Pre-Raphaelite, with something of a reputation to lose, Rossetti was but a tyro in painting, and, though a fertile designer, had never finished a picture, still less exhibited one, and owed to Mr. Holman Hunt and to Millais not merely encouragement, but actual technical instruction, and even assistance—much more, indeed, than he owed to Madox Brown, who helped him so generously. Here is what Millais said about this indebtedness, a matter which, of course—so ungenerously had it been urged against him—touched him deeply:—

"Perhaps I may as well give my father's version as gathered from his own lips in 1896, the year when he was elected President of the Royal Academy. At that time the papers, of course, had much to say about his art life; and, finding that some of them referred pointedly to D. G. Rossetti's influence on the style and character of his work, I asked him to tell me exactly what were his relations with Rossetti, and how far these comments were correct. 'I doubt very much,' he said, 'whether any man ever gets the credit of being quite square and above board about his life and work. The public are like sheep. They follow each other in admiring what they don't understand, and rarely take a man at what he is worth. If you affect a mysterious air, and are clever enough to conceal your ignorance, you stand a fair chance of being taken for a wiser man than you are; and if you talk frankly and freely of yourself and your work, as you know I do, the odds are that any silly rumour you may fail to contradict will be accepted as true. This is just what has happened to me. The papers are good enough to speak of me as a typical English artist; but because in my early days I saw a good deal of Rossetti—the mysterious and un-English Rossetti—they assume that my Pre-Raphaelite impulses in pursuit of light and truth were due to him. All nonsense! My pictures would have been exactly the same if I had never seen or heard of Rossetti. I liked him very much when we first met, believing him to be (as perhaps he was) sincere in his desire to further our aims—Hunt's and mine—I always liked his brother William much better. D. G. Rossetti, you must understand, was a queer fellow, and impossible as a boon companion—so dogmatic and so irritable when opposed. His aims and ideals in art were likewise widely different from ours, and it was not long before he drifted away from us to follow his own peculiar fancies. What they were may be seen from his subsequent works. They were highly imaginative and original, and not without elements of beauty, but they were not Nature. At last, when he presented for our admiration the young women which have since become the type of Rossettianism, the public opened their eyes in amazement. 'And this,' they said, 'is Pre-Raphaelitism!' It was nothing of the sort. The Pre-Raphaelites had but one idea—to present on canvas what they saw in Nature: and such productions as these were absolutely foreign to the spirit of their work. The only one of my pictures that I can think of as showing what is called the influence of Rossetti is the 'Isabella,' in which some of the vestments were worked out in accordance with a book of medi-

eval costumes which he was kind enough to lend me. It was Hunt—not Rossetti—whom I habitually consulted in case of doubt..... We worked together then, and constantly criticised each other's pictures."

The fact is, as another of the Brotherhood put it in 'Artists at Home' in 1884:

"In the year 1848 that friendly company the Pre-Raphaelite Brotherhood, of which Millais soon became the best-known member, was formed. In accordance with the views of this society his [Millais's] pictures assumed a totally new character, so that nothing could differ more completely from 'Elgiva' [1847] than the production of the next year, which was named 'Isabella' because it represents the banquet scene in Keats's 'Pot of Basil.' Pre-Raphaelitism was neither more nor less than a protest against the fatuousness of conventional art, which ruled before its inception. It owed absolutely nothing but the example of sincerity to foreign or ancient artists of any kind; it illustrated that sincerity with greater devotion than any preceding mode of design, and produced nothing which is in the slightest degree like what had gone before it. Nor did the works and technical motives of the Brethren in any respect not controlled by their great rule of sincerity bear the least resemblance to each other. One might as well say that Rossetti was deficient in imagination as that such was Millais's case."

Mr. Millais proceeds to refute the popular notion that Mr. Ruskin had any share in forming the views of the Pre-Raphaelites, though, indeed, his advocacy of certain works by Mr. Hunt and Millais (they were backed, too, by Dyce, Mulready, and Egg, especially by Dyce) was of eminent service at a crisis.

Now and then Mr. Millais makes a serious mistake, as when, speaking of his father's 'Ferdinand,' he says, "This picture has since been successively in the hands of Mr. Wyatt, of Oxford, Mr. Woolner, R.A. (who made quite a little fortune by buying and selling Pre-Raphaelite pictures)," &c. Woolner never owned but two such works, and he certainly made no fortune by them. The so-called 'Sketch for Mariana,' a cut of which appears vol. i. p. 104, is really a design of a woman folding a table-cloth in 'The Carpenter's Shop,' which gave place to the charming little figure of St. John bringing water to lave the hands of Christ. By the way, it may be remarked that the unfinished but elaborate drawing of this subject is not included in the list before us. Again, the church from which Millais derived the beautiful background of 'The Random Shot' is not the little edifice at Icklesham, but the noble and beautiful fragment of a fine Edwardian building at Winchelsea. Icklesham Church is seen in the background of 'The Blind Girl.' There is contradiction between two statements as to the background of this picture, one being that it was painted in Sussex, the other that Millais found it in Scotland. Mr. Millais must have nodded when he wrote that the English School of Water-Colour Painting was, in 1855, "new, not only to Europe, but to art"; and he ought to have explained the quaint allusions to the Antique School at the Academy in the amusing verses (by the P.R.A. to be?) which are quoted at length here. He ought, too, to have told his readers that the "etching for a Christmas book" which his father mentioned in 1851 is the charming frontispiece to Wilkie

Collins's 'Mr. Wray's Cash-box.' The design is said to be a "Tennyson illustration." His readers, too, would like to have learnt that the impressive background of chalk cliffs in 'The Romans leaving Britain' was painted at Lulworth, not at Truro. On the next page it is said that the Roman's British mistress in this picture—she was really Miss Scott Russell—was Boadicea! Miss Thackeray asked a beautiful question of Millais in regard to 'Esther.' What was the fate of that heroine when she went through the curtains? Our author may be glad to know that the superbly painted collie dog in 'The Order of Release' belonged to Mr. Hook, one of those special friends of Millais who are scarcely mentioned in this biography. Miss Siddal, who was the model for 'Ophelia,' is alleged to have been the "daughter of an auctioneer at Oxford." This she certainly was not. Millais did not "draw from the cast" at the British Museum (vol. i. p. 12), but from the Elgin marbles, those noble types of style to which we all owe so much. Mr. F. G. Stephens is not responsible for the anecdote of Millais and 'The Woodman's Daughter' which is quoted on vol. i. p. 111. Though Mr. Millais is quite right in speaking of some of his father's early works in pen and ink, such as 'The Riving of the Tomb' and 'The Eve of the Deluge,' as masterpieces of poetic and tragic design, he assigns too late dates to them. They belong to the early days of the P.R.B., c. 1849. The account of Walter Deverell, though in the main correct and sympathetic, and especially so as to Millais's great kindness to him, very much needs revision. With regard to 'The Rescue,' a picture of which a good account is given, it ought to have been remarked that the colours of firelight depend upon the nature of the material which is burning.

Several persons are frequently mentioned as if they were still alive, although they died some time ago. Extensive revision of the spelling of proper names would also benefit this work. In the catalogue of Millais's pictures and their whereabouts it is not made clear, under the heading of "Owner, present or former," which of two names is that of the present possessor of certain pictures; for instance, of 'The Gambler's Wife' two owners are mentioned—Mr. Humphrey Roberts and Mr. Farnworth; the painting now belongs to the former. The collection at the Grosvenor Gallery and its catalogue, which Millais himself revised, so that it is a principal authority for the history of his life's work, are not mentioned so fully as they should be. Nor is enough said about the rare intelligence, amounting almost to intuitive genius, of Millais in respect to the use of pigments and vehicles, so that nearly all his pictures are perfect in preservation, purity, brilliance, and harmony. In these respects no modern master's work can be compared with his. The man's doublet in 'A Huguenot' is probably the only example of an important element in a picture by Millais having cracked. The facsimiles of the painter's various signatures are valuable, and must have cost a prodigious deal of labour. We do not, however, find facsimiles of the painter's badge or monogram of "P.R.B." which occurs, for example, on the stool in the foreground of 'Isabella.' In the chro-

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Finally, let us call attention to the great excellence of many of the illustrations before us, especially those of which Barlow's, Cousins's, and Simmons's plates are the foundation. The appearance of Millais in the character of a writer of poetry, and, more frequently, of humorous verse, is a novelty to all but those who belonged to the inner circle of his friends; we have no doubt the very lively verses on the Academy Schools, which "were found among my father's papers," are really by that father himself. The brittle and shiny paper the book is printed on is a mortal offence to the reader's eyes, his fingers, and his patience.

THE EXCAVATIONS AT CAERWENT.

The work of exploring the site of the Romano-British city of Venta Silurum, our modern Caerwent, has now ceased for the year, and although it is too early for a definite account of the results, an outline of what has been done will no doubt be of interest to antiquaries, and probably in some degree to the general public.

The excavations, which have been conducted under the direction of a committee consisting of Messrs. Hudd, Martin, Pritchard, and Ward, began on August 17th on a plot of three acres of meadow land in the south-west corner of the city. On the west side of this plot the city wall is continuous, and, except possibly in one spot, both inner and outer faces are still clearly visible, though of course the wall has lost something of its original height. On the south of this plot the wall is much more decayed, and in several places has been destroyed, with the exception of the inner face. This has, however, been traced by trenches, and has no doubt been preserved by the earth which has accumulated against it. The rounded angle between the west and south walls, when cleared of briars and bushes, was found to be comparatively well preserved, and in one place the wall cannot, on the inner side, be far short of its original height. The excavations here were extremely interesting. In one place holes were sunk down to the foundations on both sides, so as to obtain a complete section of the lower part of the wall. The lower courses were found to rest on a layer of uncleaned, irregular blocks of stone or boulders, at a depth of about 11 ft. 6 in. below the present interior ground level. The width of the wall at this place was about 11 ft. at the base, diminishing by offsets to about 9 ft. 6 in. at the ground level.

This excavation also revealed on the inner side of the wall a notable change in the nature of the masonry. The older work of good and regular courses was succeeded towards the east by very inferior and irregular masonry. The fracture or line of junction between the two may possibly, but by no means certainly, indicate repairs. To the east of this excavation, and at about the middle of the rounded angle, a

platform, presumably for *ballista* or other engines of war, was uncovered. This platform, which may have served also to strengthen the curved portion of the wall, was certainly carried up some feet above the interior ground level. The ground inside the walls was examined by trenches dug at an angle of about 45° with the city walls. For a distance of about one hundred feet from the west wall no foundations, with one small exception, were discovered; but the trenches revealed, at a depth of about three feet, a layer of black earth, which was fairly well distributed over the extreme south-west corner of the city. This layer contained much pottery of the commoner kind, coins, and bones of animals, and it has further interest as affording an indication of the contour of the ground in Roman times.

Further to the east foundations were speedily found, and when followed up revealed the existence of at least three separate buildings. No. 1 (beginning on the west) consists of two rooms, the larger of which contains one furnace of a not very usual type, and another construction in the centre of the area, which may have been a furnace, but if so it is somewhat peculiar in design. This building, which is built across walls of an earlier construction, would seem to have been a factory rather than a dwelling-house. Immediately north-east of, but not certainly belonging to this building, is a rectangular paved space about 13 ft. by 6 ft., enclosed by four walls, of which the southern one is pierced by a well-turned arch. This space was almost entirely filled with fine earth, and contained slag, fragments of metal resembling the collars of a pipe, and quantities of pottery, including an unbroken specimen of a jar of black ware. Although there were many traces of the action of fire, it is by no means certain that this construction served as a furnace, and the arch in the south wall is an obvious objection to its having been a tank. It is possible that it may have had some connexion with the trade or manufacture carried on in the adjoining building, but at present its use must remain undecided.

From this point a wall led eastwards for some 67 ft. to a large house of a most interesting type. This house consists of a central area or court surrounded by rooms on all four sides. A corridor also runs along the outer side of the eastern rooms. The rooms on the north-west and south sides are mostly small; on the east there are two large rooms, one of which contains a projecting course of masonry abutting against its north wall, which may have been the foundation of a dresser or of a bench. On the south side there is a hypocaust with brick *pila*, but the pavement has disappeared. The floors of most of the rooms were either of mortar, *opus signinum* work, or rammed pebbles. The central area has not yet been fully explored, but it is of peculiar interest, as it shows an ambulatory paved with coarse red *tesserae*, separated, at any rate on the western side, from the internal area by courses of solid masonry, which supported columns. Of these two have been found so far, and one capital with good early mouldings of the Roman Doric order. A finely constructed stone drain led from this western side of the court under the rooms on the south side of the house.

Projecting from the southern side of the house is a platform 14 ft. by 12 ft. of solid masonry, with channels cut in its surface leading into a drain on its western side. The drain, which has a steep fall to the south, is paved with large tiles. This platform appears with very little doubt to have been a latrine, but its size is unusual.

North of house No. 1 the foundations of another fine house with a hypocaust, and a room with an apsidal end, have been found; but as this house runs into ground which will not be taken up for excavation till next year, no further details can be given at present.

While these excavations were going on Mr. Morgan, the village wheelwright and smith, who has been greatly interested in the explorations, set to work with his sons to excavate the interior of the north gate, which happens to be situated in a field belonging to him. Acting under advice, they sank a hole, which revealed the two piers of the gate, the tops of which were only a few inches below the surface. The gateway itself had been blocked up at some later date by regular courses of masonry resting on massive blocks of stone, one of which was a very fine capital. On the outside of the wall the turn of the arch resting on the western pier can still be seen, so that when these excavations are resumed next year it is nearly certain that the structure of almost the entire gateway can be accurately determined.

All the excavations have been fruitful in finds of the usual character, but though many of them are interesting, no object of exceptional value has been found. The numerous coins are mostly late, and but few are well preserved. Samian ware is not very plentiful, and is mostly in small pieces. Among the metal objects are a dagger, a curious little pocket-knife, and some good *styli* and pins. Only two *fibulae* have been found hitherto; but, considering that the area excavated was for a long time arable land, and that the walls are often only a few inches under the surface, it is not strange that objects of this class are rare. No rubbish pits have been found so far, but no doubt, as in Silchester, these, when they are found, will be abundantly fruitful. All the finds have been already labelled and arranged in a temporary museum in the village, where they can be inspected by permission of the committee.

Work will be resumed next spring, when the central area of the large house and the house on the north will be thoroughly explored. So far the committee have every reason to be satisfied with the results, and if only sufficient funds can be raised, there is ground of a most promising nature to be excavated, and enough work for at least three or four years.

Subscriptions or donations may be sent to Mr. A. E. Hudd, 94, Pembroke Road, Clifton, Bristol.

The excavating committee have received valuable assistance from Mr. T. Ashby, of Christ Church, Oxford, and from the Rev. W. A. Downing, vicar of Caerwent.

A. T. MARTIN, Hon. Sec.

THE NEW REMBRANDT.

ONE of the most remarkable and fortunate things in regard to Rembrandt's pictures, from a technical point of view, is, generally speaking, their excellent state of conservation after from two to three hundred years' existence as works of art. Abraded and defaced pictures of the master are, in fact, as rarely met with as they are, unfortunately, of frequent occurrence in the works of many other contemporary artists. A few notes on this matter may, perhaps, not be unacceptable. It is not that any exceptional care has been taken of Rembrandt's works in past times; they have had their full measure of the strange vicissitudes which have virtually befallen all ancient pictures. It is in fact, so to speak, their own inherent strength of constitution which has stood them in stead.

Rembrandt's style was formed on that of the newest school of Italianized Dutch artists, who took for their models the forcible light and shade and dark tones which prevailed mainly amongst the Bolognese, Genoese, and Neapolitan artists of the end of the sixteenth and beginning of the seventeenth century—a style which attained its fullest expression in the dark canvases of Caravaggio and Ribera. In Italy new terms had been coined to indicate the painters of this school, and there was a chronic war between the partisans of the earlier and more lightsome style of oil painting and the dark painters, the rivals of the "Bianchi"

and "Neri" or "Tenebrosi" becoming current to denote the practitioners of the respective styles. It is noteworthy that whilst in Holland, towards the beginning of the century, the painters mainly adopted the dark Italian manner, it was otherwise in Flanders, where Rubens and Vandycck, although in their early time, when they were working at Genoa, they fell under the influence of the dark school, afterwards entirely discarded it. To the last, on the other hand, the dark manner retained to a certain extent its influence on Rembrandt and his Dutch contemporaries. In the hands of Rembrandt, however, the drawbacks of the dark style were avoided, whilst its splendid qualities of depth and power of tone and striking light and shade were retained.

A patent evil of the dark-school technique is the fact that the pictures were usually painted on dark grounds to begin with. To such an extent, indeed, was that practice carried that pictures were sometimes even painted on black marble. The dark method, however, was radically vicious and short-sighted. Works so executed were not done for posterity. Dark enough to begin with, they were certain to become darker and still darker, in some cases sinking at last into a Cimmerian fog, in which gradation and modulation in the shadows and half-tones were more or less sunk in a common blackness, the thickly painted high lights only remaining intact in obtrusive discordance.

Such pictures were necessarily executed with thick heavily loaded impasto in the high lights, and with thin diluted pigments in the half-tones and shadows, filmy glazings and scumblings being superadded, these, again, being sure to ultimately sink into the dark ground beneath. They were thus certain to lose their relative value and position in the scheme of the work, or to be obscured bodily away by the first so-called picture restorer operating upon them. Hundreds and thousands of such abraded, dislocated wrecks must be familiar to all intelligent students of ancient pictures. Dark and rich in tone, nevertheless, as were Rembrandt's works from the beginning to the end of his practice, as a rule they have almost entirely escaped these accidents.

Very probably Rembrandt's technique underwent considerable modifications at different periods of his career. I am not aware that there has, as yet, been any systematic attention given to the matter by competent observers, but I am inclined to think that the admirable luminosity, the clear jewel-like depth of tint, even in the extremest darks, so unlike the murky blackness of the Italian and Spanish "Tenebrosi," indicate that his pictures could not have been habitually painted on dark grounds.

The evidence afforded by the "Vanitas" picture is conclusive in that sense, as far as it goes, for that picture was unquestionably painted on a light, apparently a pure white ground. Dark and forcible in scheme and effect, it is in every part nevertheless transparent and luminous, and entirely free from blackness. The bright sunlight of the present season has allowed of a searching insight into the picture, and it has disclosed more than one interesting and suggestive feature, which during the lower light of the winter months remained unrevealed. In particular the extreme transparency of the impasted pigments, mainly resulting from the saponification of the lead whites, has in many places allowed the dark outlines of the preliminary drawing on the smooth white ground or priming of the panel to be distinctly visible, and the hand and style of Rembrandt are as clearly revealed in the clean dexterous outlines as they are in his drawings on paper. Apparently, the outlines of the composition were carefully and completely drawn on the smooth ground of the panel with a rather hard black chalk crayon or a black-lead pencil, most likely the latter.

Moreover, on the large simulated sheet of white paper, affixed to the dark green tablecloth in the lower part of the picture, and on which the inscription is painted, are to be seen vestiges of numerous slight pencil sketches, unconnected with the subject of the picture, and evidently idle jottings, sketched whilst the picture was in progress. The most conspicuous of these sketches seems to be a group of two women conversing, sketched in a spirited manner, quite in the style of the early etchings of the master. Moreover, in this part of the picture some curious and suggestive *pentimenti* have come to light.

The Latin inscription and the "Van Ryn" signature are represented as written in fair-sized Roman capitals on a simulated sheet of paper, some 18 in. long by about 6 in. high, creased as if it had been folded up and afterwards straightened out and pinned to the green cloth which covers the table on which the various objects are placed; the letters of this inscription are about three-quarters of an inch high, the terminal signature "Van Ryn f." being in somewhat smaller letters, but in the same lapidary character. This inscription, however, may be clearly seen to have replaced a previous and different one, in similar character, but of much larger size. This inscription, which is still clearly legible, was the hackneyed one "Finis coronat opus." It was represented as if in relief on a tablet of wood or stone, of the same dimensions as the present simulated sheet of paper which now replaces it; not improbably the incongruity of the attachment of a heavy tablet to a tablecloth being pointed out to the young artist led to this alteration, and at the same time to the adoption of the present interesting and suggestive inscription and signature for the original hackneyed text. I have already pointed out the curious mistake in the Latin inscription corrected at an after period. Everything points to the supposition that it was furnished to Rembrandt by some one of his Leyden classical friends. As to the peculiarity of the signature "Van Ryn," it appears to me to be exactly the formula which would be most appropriately used in connexion with such an abstract philosophical text. The young painter was doubtless proud of his work, and as yet he was not known as "the Rembrandt of all Rembrandts." The signature of his Christian name only, especially if in cursive characters as in after times, would have been almost in the nature of an impertinence. We have seen, indeed, that this earliest known signature of the master was for some time afterwards followed by the use of his initials or monogram only. If ever the companion picture, the "Vanitas" with the sceptre, comes to light, I venture to say that it is far more likely to be signed in the same manner as the present work than in any of the varying forms of the master's later pictures and etchings.

J. C. ROBINSON.

Fine-Art Gossip.

THE Burlington Club proposes to open an exhibition in January next of chased and embossed steel and iron work of European origin, confining itself to specimens specially remarkable for design and workmanship. The committee will be happy to receive, as early as possible, information about examples suitable for exhibition which may be in the possession of members or their friends. It is not intended to illustrate the development of armour, but a few specimens will be included.

THE picture-selling season at Christie's begins to-day (Saturday), when a number of works belonging to the late Mr. R. Yates of Brasted Hall, Mrs. Lysaght, and others, will be disposed of. Among the paintings are works by MM. V. Chevilliard, Fantin-Latour, L. Ruiperez, J. Linnell, J. MacWhirter, J. Clark, and W. F. Yeames.

MESSRS. AGNEW & SONS open to the public to-day (Saturday) their fourth exhibition of masterpieces of the English School. — Messrs. Dowdeswell have appointed to-day (Saturday) for a private view of "English Pastorals" by M. G. Latoix.

MR. NATHANIEL EVERETT GREEN, a well-known landscape and subject painter and teacher of drawing, died, aged seventy-six, at St. Albans on the 11th inst. He was a Fellow of the Astronomical Society. He was educated at the Royal Academy, and had been since 1854 a frequent exhibitor in Trafalgar Square, Suffolk Street, and with the New Water-Colour Society.

MR. H. HARDINGE CUNYNGHAM, who is going to give the Cantor lectures at the Society of Arts on "Art Enamelling upon Metals" next week and the three following weeks, was formerly Secretary of the Parnell Commission and one of the Permanent Secretaries of the Home Office. He has given much attention to enamelling for some years past and just published a treatise on the subject. In his lectures he hopes to give practical illustrations of the art of making enamels.

THERE will be on view from to-day (Saturday) until Saturday next, at 57, Bedford Gardens, Campden Hill, Kensington, an exhibition of paintings and drawings by the late Mr. St. Clair Simmons.

THE sale at Sotheby's on Wednesday includes three lots of exceptional interest, being the original drawings made for Dickens's "Dom-
bey and Son," "David Copperfield," and "Bleak House," by Hablot K. Browne ("Phiz"). The drawings for each book form an independent "lot." All the drawings are neatly mounted and enclosed in morocco portfolios. The three series are described by Mr. F. G. Kitton in "Dickens and his Illustrators," and Mr. Kitton's notes are reprinted in the sale catalogue.

THE New English Art Club has opened its twenty-third exhibition under somewhat improved auspices, there being, perhaps, as many bad paintings as usual, but at least there are some tolerable endeavours at that excellence which only one or two attain. As before, the staple of the collection is contributed by persons who have never studied nature nor practised art, and therefore cannot paint. A certain number have acquired the faculty of being able to sketch in an artistic and pleasing manner; but the society misnames itself "English" while it is a development, the wrong way, of the inferior grades of the most "modern" French school. If we took the show as a whole seriously, it would be one of the saddest sights of the season. The best thing in the gallery is Mr. C. Furse's "Design for a Spandrel in the Liverpool Town Hall," which is vigorous and artistic, an ingeniously packed composition of emblematic figures. There is also much to praise in "Drawing of an Apple Orchard" (No. 2), by Miss M. Corbett; the soft and harmonious "Morning on the South Coast" (6), by Mr. J. E. Grace; "Workhouse Sewing Room" (8), by Miss E. Davy; Mr. W. H. Bell's "Wimbledon Common, Spring" (64); the swirl of water following a launch's rudder in "The River" (74), by Miss A. Fanner; horses in hot, mist-laden sunlight near a pool, called "The Pond" (85), by Miss C. L. Christian; "The Pool" (86), by Mr. R. E. Fry; and "Au Petit Clou, Dieppe" (122), by Mr. F. Forster. Mr. C. H. Shannon's portrait of "Alphonse Legros" (126), though instinct with life and clever in its way, does not happily represent either the painter or his subject.

THE French journals announce the death on the 7th inst., at Fagnon, in the Ardennes, where he was born on the 31st of March, 1840, of that highly distinguished sculptor M. Aristide Croisy, whose beautiful and original group of two infants sleeping called "Le Nid" is one of the ornaments of the Luxembourg. M. Croisy was a pupil of Toussaint and Gumery; in 1863 he won

the Second Prix de Rome, and for many years was a nearly constant contributor to the Salon. The best of his works, besides 'Le Nid,' are 'La Prière d'Abel,' 'Psyché,' 'Paolo Malatesta et Françoise de Rimini,' 'Le Moissonneur,' 'L'Architecture' (for the interior of the Louvre), 'Mercure,' now in the Jardin du Palais Royal; 'Méhul,' for Givet; 'Le General Chanzy,' for Noyart, repeated for Beaugency; 'A la Mémoire des Soldats morts pour la Patrie' (Salon, 1895); 'L'Armée de la Loire,' for which he had a First Medal for Sculpture in the Salon of 1885; and a great number of busts of modern worthies. M. Croisy received the Legion of Honour in 1885.—The French sculptor Charles Romain Capellaro, who was born in 1826, and who obtained medals in the Salons of 1863, 1865, and 1866, has also died.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Señor Sarasate's Concert. Madame Marchesi's Vocal Recital. Saturday Popular Concert. Herr von Dohnányi's Beethoven Recital.

SEÑOR SARASATE gave the first of three recitals at St. James's Hall on Thursday in last week. Again and again have we spoken of the charm of his tone, of the purity of his intonation, and of the wonders of his technique, displayed to the full in his own music, and by these qualities he still fascinates all who listen to him. The programme commenced with Bach's Sonata in A for violin and pianoforte. The eminent violinist plays nothing badly, yet when he is interpreting that severest of all masters, Bach, he does not seem to us in real sympathy with the music. He may, nay, he must admire it, but he does not make us feel its depth and earnestness in the same degree as those great Bach players Dr. Joachim and M. Ysaye. Dr. Otto Neitzel is the pianist at these concerts, and in the pianoforte part he displayed great tact and intelligence. Saint-Saëns's Sonata in E flat, Op. 102, was the second piece, although another sonata was marked on the programme, a clever, showy, though not great work. The characteristic 'Danse des Slaves' of Dvorák for violin and pianoforte were rendered with wonderful fitness and fire. Señor Sarasate played his new Zorico 'Miramar,' also a new 'Introduction and Caprice Jota.' Dr. Neitzel selected for his solo Schumann's 'Études Symphoniques.'

Madame Marchesi gave the first of two vocal recitals at St. James's Hall on the following day. A voice admirably trained and artistic perception of music of various styles have justly won for her favour and popularity. Her programme, except for Madame Liza Lehmann's delightful new song 'Mutter-Tandelei,' contained nothing particularly new; to hear Madame Marchesi, however, has always been a pleasure. An air by Gluck and some songs by French composers, clever rather than deep, were well rendered; but in Carissimi's 'Vittoria,' in Brahms's 'Vergebliches Ständchen,' also in the Senta ballad from 'The Flying Dutchman,' the art was too obvious—the singer rather than the song attracted notice. Not the finest performance would reconcile us to the ballad and Spinning Chorus on the concert platform. And on this occasion the orchestra was represented by two pianofortes, the effect of which was distressing. The first Saturday Popular Concert of

the season took place last week. The programme opened with Brahms's Quartet in C minor, Op. 51, No. 1, well performed by MM. Kruse, Haydn Inwards, Gibson, and Paul Ludwig; that this is not one of the composer's most acceptable works will be admitted by all save enthusiasts who never find anything he wrote dry or laboured. Mr. Kennerley Rumford sang the four 'Serious Songs' of Brahms, but we have heard him render them in a more impressive manner. There are times when applause is specially aggravating; after any one of these four songs any exuberant expression of feeling is not only unnatural, but altogether unbecoming. Miss Adela Verne gave a neat rendering of Beethoven's C minor Variations, and for an encore played, though somewhat coldly, Schumann's 'Vogel als Prophet.'

Herr Ernst von Dohnányi was not happy in the arrangement of his "Beethoven" programme on Monday afternoon. After the Sonata in C, Op. 31, No. 1, and the 'Diabelli' Variations, Op. 120, the early Bagatelles, Op. 33, Nos. 1 and 7 (the latter, by the way, though a comparatively early composition, was written about eighteen years later than the date, 1782, marked on the programme), and the Polonaise sounded very tame. In the sonata the pianist displayed many excellent qualities, though his tendency to drag and over-refine was again noticeable in the slow movement. There was much to admire in his reading of the 'Diabelli' Variations; the technique was excellent and the character of the music well brought out. Among the composer's later works these variations occupy a prominent place; for their due appreciation and enjoyment, however, they need to be well known. The characteristic themes of Beethoven's last five pianoforte sonatas at once arrest attention, while the broad outlines of the various movements may be easily grasped; and the marked impression which they create induces one to study and analyze them. In the 'Diabelli' Variations, on the other hand, the master takes quite an ordinary theme and lavishes on it all the wealth of his genius; it is therefore not surprising that the music produces an astonishing rather than a convincing effect. Beethoven seems, if the expression be allowed, playing in a wonderful manner with his art. He transforms the little waltz theme into various shapes, plays about it with wonderful figuration and counterpoint, clothes it in harmonies of various and striking hues, but, except at moments, he does not reveal that deep emotion which in his last sonatas—to speak only of his pianoforte music—makes such a strong and direct appeal.

Musical Gossip.

HERMANN GOETZ's interesting, yet seldom heard, Symphony in F was revived at the last Crystal Palace Saturday Concert of the present year, and admirably performed under the direction of Mr. Manns. A novelty was Lalo's 'Cello Concerto in D, a composition of varying merit, offering to the solo performer many opportunities for technical display, of which M. Jean Gérard took full advantage. A light 'Valse Fantasia' for flute and orchestra, by Mr. Thomas Dunhill, created a favourable impression. The flute solo part was effectively played by Mr. E. R.

Hudson. The Saturday concerts will be resumed on February 24th, 1900.

AT the first Symphony Concert, Queen's Hall, last Saturday afternoon, Mr. Wood introduced as novelty an orchestral suite by M. Christian Sinding, entitled 'Épisodes Chevaleresques,' consisting of four movements. Though the music is undoubtedly clever and the scoring often effective, sound, speaking generally, prevails over soul.

MISS KATIE GOODSON, the clever pupil of Leschetizki, gave a pianoforte recital at St. James's Hall on Tuesday afternoon. In Beethoven's Sonata in A flat, Op. 110, there was some hurried, some cold playing and some exaggerated expression, yet on the whole the performance deserves great praise. The pianist also performed Chopin's somewhat tame Étude in A flat, one of the set of three written for the 'Méthode des Méthodes,' in an expressive manner.

M. MOSZKOWSKI was in far better form at his second recital on Tuesday evening. He gave excellent performances of Beethoven's C minor Variations and of Schumann's Fantasia, Op. 17. A Ballade in G minor for violin from his pen was interpreted with distinction by M. Sauret. M. Moszkowski played various clever and effective solo pieces of his own composition.

A 'SÉRÉNADE' and 'Valse,' by the French composer M. Vincent d'Indy, were neatly performed under the direction of Mr. Albert Fransella at the second Burnand Orchestral Concert at Queen's Hall; these two short movements are clever, quaintly scored, and as regards the public fairly attractive. Mr. Fransella, with his small orchestra, might find among eighteenth-century music many things worthy of revival. For the next concert an enlarged orchestra and works by English composers are promised.

M. MOSZKOWSKI took part in the Ballad Concert at St. James's Hall last Wednesday afternoon, and played his charming 'Capriccietto,' the 'Valse d'Amour,' and two other pieces. The Ivan Caryll Orchestra performed, for the first time in England, M. Léon Jehin's suite from Delibes's 'Coppelia,' an attractive arrangement of this bright ballet music. Miss Ella Russell sang Weber's 'Softly Sighs' from 'Der Freischütz' in artistic style, and vocal pieces were also rendered by Miss Hilda Foster, Madame Alice Gomez, Mr. John Coates, Mr. Farkas, and Mr. Kennerley Rumford. M. Johannes Wolff contributed violin solos by Wieniawski and himself.

HERR ANTON VAN ROOY's 'Song Recital' at St. James's Hall on Wednesday evening proved a great success. He sang in its entirety Schumann's 'Dichterliebe' cycle of songs with marked pathos, refinement, and declamatory power. The three finest numbers, as regards interpretation, were 'Am leuchtenden Sommermorgen,' 'Ich hab' im Traum geweinet,' and 'Aus alter Märchen.' A little exaggeration of sentiment, a tendency to keep back the tempo, were occasionally noticeable, but these were small matters in a performance of extraordinary merit. In two lovely songs by Brahms the vocalist was admirable. He also sang most expressively an interesting song by Haydn, 'Antwort auf die Frage eines Mädchens,' but Mozart's simple, dainty 'Wieneglied' was over, or rather undersung. Prof. Carl Friedberg accompanied exceedingly well, though at times, in the Schumann music, a little more warmth of tone would have been an improvement. He played various solos, achieving his best success in Brahms's Rhapsodie in B minor.

MR. H. J. WOOD has been engaged by Herr H. Verbruggen to conduct a concert at the Singakademie, Berlin, to-day. The programme includes the 'Pathétique' Symphony. In his absence Mr. Arthur W. Payne (principal violin) will conduct the orchestra at the concert tomorrow afternoon.

MR. E. H. THORNE commenced a series of Bach Organ Recitals at St. Anne's Church, Soho, last Saturday. The remaining recitals will take place to-day, next Saturday, and December 2nd. The programmes include preludes and fugues, sonatas, and choral preludes.

MR. COLEBRIDGE-TAYLOR's 'Scenes from "The Song of Hiawatha,"' the complete work, will be performed by the Royal Albert Hall Choral Society on March 22nd, 1900. This will consist of the Overture, 'Hiawatha's Wedding Feast,' 'The Death of Minnehaha,' and 'Hiawatha's Departure' (first time of performance).

The prospectus (1899-1900) of the Westminster Orchestral Society has just been issued. The dates of the three concerts are: December 13th, 1899, and March 21st and May 30th, 1900. Of symphonies are announced: Spohr in c minor, Mendelssohn's 'Scotch,' and Rubinstein's 'Dramatic.' A 'Suite of Rustic Dances,' by Mr. Battison Haynes, will be produced at one of the concerts. Mr. Stewart Macpherson will, as usual, be the conductor.

Le Ménestrel of November 12th states that a concert was to be given yesterday in the 'Verdi' Hall, Parma, the entire programme devoted to the music of Verdi, commencing with the Overture of his first opera, 'Oberto di San Bonifacio,' produced at Milan sixty years ago on November 17th.

THE Neue Zeitschrift für Musik of November 8th announces that a series of concerts will be given in Paris at the commencement of the Exhibition by the Berlin Philharmonic Orchestra, under the direction of Herr Nikisch.

THE pianoforte of the great vocalist Madame Alboni has just been presented by Mlle. Marie Marimon to the Bibliothèque de l'Opéra, Paris.

Le Ménestrel announces that the production of M. Puccini's 'La Tosca' at the Costanzi Theatre, Rome, is fixed for January 6th, 1900.

Le Guide Musical of November 12th states that a volume entitled 'Portraits et Souvenirs,' by M. Camille Saint-Saëns, the distinguished French composer, will shortly be issued by the Société d'Édition Artistique at Paris.

PERFORMANCES NEXT WEEK.

SUN. Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON. Royal Academy Students' Concert, 3, Royal Academy.
— Wagner Concert, 8.30, Queen's Hall.
TUES. Herr Elderhorst's Chamber Concert, 8.30, Steinway Hall.
— M. Busoni's Pianoforte Recital, 8, Queen's Small Hall.
WED. Patti Concert, 8, Albert Hall.
— Curtis Club Concert, 8.30, Princess' Gallery.
THURS. Folk-Song Society Meeting, 8, Royal Academy.
SAT. Symphony Concert, 8.30, Queen's Hall.
— Symphony Concert, 3, Queen's Hall.

DRAMA

THE WEEK.

ELIZABETHAN STAGE SOCIETY.—'Richard II.'

THOUGH given under the least favourable conditions, 'Richard II.' has vindicated itself from the censure constantly brought against it of not being an acting, that is, an actable play. With the exception of a production by Charles Kean at the Princess's in 1857, the play as Shakespeare left it had not been seen a dozen times in all in London since the Restoration. Deplorable adaptations by Tate and Theobald were given, with no more success than they deserved; and when Edmund Kean saw fit to appear in 'Richard II.', he did so in a version compounded from the original, from two parts of 'King Henry VI.', from 'King Lear' and 'Titus Andronicus,' in which, after the murder of Richard, the queen comes in and dies on his body. The latest representation was given in the lecture hall of the London University, in Burlington

Gardens, a place in which public and actors were alike uncomfortably lodged. The spectators were able to see and hear, which has not always been the case at previous performances by the Society. For this privilege they had, however, to pay by occupying seats which in the case of those of more than average inches were unreasonably cramped, and whence there was no possibility of issue except at the cost of unpardonable offence to their neighbours. Stage conditions were, meantime, prohibitive of any kind of decoration beyond dress and of almost any kind of action. One scene was employed throughout. The churlishness of Richard in his treatment of his uncle Lancaster is greatly accentuated when the monarch no longer pays his grudging visit to the dying man, and "time-honoured Lancaster" is brought on the stage not even in a litter, but in the arms of his retainers, by whom he is placed in a chair and afterwards carried out. Monarchs, heroes, and the like, had again and again to step across the footlights and ascend by steep steps through files of spectators to a dressing-room somewhere at the back of the auditorium. It was, of course, impossible for the fight between Mowbray and Hereford to take place. All that could be done was to bring on the contending noblemen, put blunted lances in their hands, and make them, with the aid of their squires, don, and then at royal bidding doff their casques. For a moment it seemed as if they were going to fight without, but on the king's throwing down a superfluous warder they were haled back, and then ordered off to banishment.

In spite of all these drawbacks, the performance which took place between four and eight on the afternoon of Saturday the 11th inst. possessed great interest, and has established the fact that 'Richard II.' may be seen on the stage with profit and enjoyment. Perhaps for the reason that the representation was scarcely in the full sense a performance, it proved effective. Dressed in handsome Tudor costumes, declaiming the lines with little accompaniment of movement or gesture, the exponents of the various characters neither mouthed, strutted, nor ranted. From the chief iniquities of most performances of Shakespearean tragedy the representation was accordingly free, and one was able to enjoy undisturbedly the poetry of a play much of which is divinely inspired, though some portions of the text are corrupt. In some cases the delivery was comic, and more than one of York's speeches had a "prosperity" of which the author can scarcely have dreamed. As a whole the representation was adequate, and the result was to a certain extent illuminatory.

TO CORRESPONDENTS.—W. P. T.—J. A. B.—E. & S.—J. G.—E. C. R.—R. M.—R. M. T.—T. R. H.—A. T. M.—C. T.—F. J.—received.
No notice can be taken of anonymous communications.

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